THE ORGANIST AND THE CHOIRMASTER

CHARLES N. BOYD

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BOYD
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CONTENTS

CHAPTER		PAGE
	Introduction	5
I.	The Opening Voluntary	9
II.	The Doxology	17
III.	The Anthem	23
IV.	The Offertory	32
V.	After the Benediction	34
VI.	Hymn Tunes—I	36
VII.	Hymn Tunes—II	50
VIII.	Hymn Tunes—III	59
IX.	Hymn Tunes—IV	65
X.	Hymn Tunes—V	71
XI.	Vocal Solos	79
XII.	Choir Rehearsals	82
XIII.	The Organist and the Church	88
	Bibliography	93
	Index	97

INTRODUCTION

THE first church service played by the young organist is apt to be quite a shock to the player, as well as to the congregation. Somehow the effects so carefully planned and worked out in the lesson and practice fail in the service test. The voluntary usually fares best, because it is purely a matter between the organ and the organist, but even the voluntary may be disturbed by some unexpected action on the part of the choir or the clergyman. An instrumental offertory frequently has to be shortened or lengthened to suit the occasion, and these adjustments are not easy for the majority of beginners. All sorts of things may happen in the anthem or solo accompaniments. And the hymn tunes, usually regarded with more or less indifference by the player, are sources of real trouble. Truth to tell, many otherwise competent organists are not outstanding examples of hymn-tune players, and fail to be convincing at their main point of contact with the congregation.

The really successful church organist attains his results by the combination of two essentials—good theories (which includes good organ playing) and experience. The object of this book is to offer some ideas which may be worked out in practice and in the service, and thus provide the average player with a wider outlook than he is apt to gain in his organ lessons, during which time is limited and the acquisition of organ technic must be a prime consideration.

The old recipe for making rabbit pie begins, "First catch the rabbit," and the recipe for church organ playing must begin with "First learn to play the organ." Unfortunately, many are misled by the fact that piano and organ keyboards look alike, and think the transition from piano to organ should be a simple matter. Actually, it is no such thing, and one might as well compare a transition from piano to violin. A few more acquirements would carry over from piano to organ, but a whole new technic has to be acquired.

No good organ teacher will take an organ pupil who has not first had a fair foundation in piano playing. To begin music study on the organ without such a foundation would be rank folly, a waste of time, money, and all else involved. By a "fair foundation" is meant the possession of a technical grounding sufficient to play comfortably the Bach Two-Part Inventions, the easier sonatas of Haydn, Mozart, and Beethoven, and appropriate pieces by Chopin, Mendelssohn, Schubert, and later composers. A pianist thus equipped has a sufficient musical background to begin organ study. If the student has sung in a choir, so much the better; he then has some ideas of church music and its performance, and has learned something of the routine which will later be of value.

With this pianistic equipment it is to be hoped the student has had some theoretical training. This should continue through, or at the very latest be started with the organ study. In the better schools this will be a four-year course, with at least one private lesson weekly; with harmony, ear-training, counterpoint, form and analysis, keyboard harmony, choir training, composition and orchestration, in classes. A good school will also make certain academic requirements in such subjects as English literature, history, psychology, and one or more foreign languages. In short, such a course parallels a four-year college or university course in its requirements, and even that is too brief, as the student himself will admit in later years.

One of our prominent American organists once remarked that "there are two kinds of people—organists and folks who play in church." If the student cares no more than to be classed as one who plays in church and is willing to take payment for services that are decidedly below the accepted standard, that is a matter for him and his conscience. But if he really wishes to be an honest musician, in a class with Chaucer's "veray parfit gentil knight," he will be willing to put years of study and training back of his work. In fact, the spirit of the times requires such an attitude. With the rapid change in social economy and many imminent changes

in church policy, only the well-prepared musician can hope to be successful in his profession.

As this is not a treatise on organ technique, we shall leave that subject to the teacher, and proceed to the discussion of matters directly connected with service playing.

CHAPTER I

THE OPENING VOLUNTARY

THE opening voluntary is the first number in the order of service. It is not an instrumental prelude to the service, but an integral part of the service itself. So regarded, it is not to be considered either as entertainment for the arriving congregation or as an opportunity for concertizing by the organist. The object of the voluntary is to prepare the minds of the congregation for what is to follow. Most of the innumerable pages which have been written on this subject have failed to reach the mark for which they are intended, namely, the organist. So, owing to lack of consideration or suggestion, many opening voluntaries are open to criticism. Some excellent organists prepare and play voluntaries highly commendable from a purely musical standpoint, but which unfortunately leave much to be desired if they are to be regarded as part of a church service. The other class of voluntaries includes those which have led to the caustic observation that the organ is the only musical instrument which is played in public without practice. Such pieces are usually selected at the moment of performance, and neither composition nor playing is worthy of consideration.

The best music is none too good for the service of the church. Thinking people realize the mental effect of a noble church building and its proper appointments. Albert Schweitzer has written his conviction on the psychological effect of large church buildings. Not every organist is privileged to play in a cathedral, but any organist can make his musical contribution to every service, and help to make that service impressive. What to play for an opening voluntary? A large question, in view of the widely varying qualifications of both organs and organists. For competent players of larger instruments one is apt to think first of the slow move-

ments of organ sonatas, of the innumerable examples of good organ music published under the uninspiring titles of Andante, Adagio, Prelude, Voluntary, etc. Even those whose taste may not be strongly toward so-called "program music" must regret the fact that so much good organ music has so little in the title to impress the nonmusical or slightly interested listener. "Grave and Adagio, from the second Sonata for Organ, Mendelssohn," will mean little or nothing, so far as the title is concerned, to the average churchgoer, yet those two movements are in many ways an ideal voluntary.

To digress for a moment, when Mendelssohn was asked by a firm of English music publishers to write some sonatas for organ, he was in doubt as to what form an organ sonata should take. The organ was so thoroughly identified with the church service in those days (1844-45) that Mendelssohn could not imagine the customary sonata form as appropriate, so the six he wrote are really unique adaptations of the form to the purpose. In the sixth sonata he was on familiar ground so far as the first sections were concerned, the variations on the old German chorale melody for "The Lord's Prayer." These he followed by a fugue based on the same melody, but the finale is a departure from tradition. In the third sonata Mendelssohn introduced another chorale melody, and in the first there is considerable suggestion of chorale, though the material is all original. The first movements of the second sonata form an ideal church voluntary. The impressive introduction is a call to attention, and the softer slow movement which follows is a real invitation to meditation and contemplation on the part of the congregation. If time and occasion permit the brilliant *Allegro* and even the final fugue may be included in the voluntary, but these latter movements change the spirit completely, as the composer intended.

Any consideration of purely instrumental music in the church service must center about one point—the impression such music makes upon the listener. The great power of music, too often unsuspected, is in lifting the listener out of

everyday thoughts and affairs, and substituting for them a magic realm. After a symphony concert or an impressive recital one feels an unwelcome return to reality. Wagner tells of the magic effect Beethoven's Fifth Symphony had upon a dismal, depressed audience in Dresden. Sibelius's *Finlandia* enjoys the distinction of having been forbidden by government edict because it was too effective. A great cathedral is impressive, even in hours when no service is celebrated; but the unpardonable multiplication of creeds has covered the earth with church buildings whose structure, fittings, and surroundings are antidevotional. Even in these, or in other untoward situations, music can work its spiritual power. J. H. Curle, in that readable book, *This World of Ours,* tells of the impressiveness of the church music sung by a group of Russian peasants on a Volga steamer. The power of music is far too little recognized both by those who make it and by the church authorities who include it in the service.

Returning to the opening voluntary, one may regret that its title on the program may mean little to the person in the pew, but that is a matter of small moment; it is the music itself which is important. It must be suited to the occasion, the instrument, and the player. Nothing is expected of a speaker who holds forth on an unfamiliar topic, and nothing can be expected of an unprepared musical performer. A good suggestion for even many professional musicians would be a comparison of the time spent in preparing an average piece for concert as contrasted with church use. This is particularly true as regards a piece in which the melody is the chief feature. A violinist or cellist spends hours and hours in practice of a certain melody; the average church organist "runs through" the same or a similar melody a few times, and then regards it as ready for public performance, at least in church. The instrument upon which the voluntary is played must be considered, for a two-manual organ with twenty registers is often lacking in the tone colors upon which the success of the melody is largely dependent. It is quite true that experiments in registration may develop

possibilities at first unsuspected in a small instrument, and that canny adjustment of swell shades is often a great help, but, after all, the number of tone qualities in a given instrument is limited by the number of speaking stops.

The occasions are determined partly by the "church year" and partly by the services of the individual church. In liturgical churches the lines are drawn with fair clearness; in nonliturgical churches the only real determinant is actually the character of the sermon preached on a particular day. If in the latter cases the organist could only know in advance the type of sermon planned by the clergyman, many unfortunate misalliances might be avoided. As it is, with musicians and ministers often working in absolute independence, the organist may prepare a brilliant musical program, to find the service centering about a quiet, appealing sermon, or the conditions may be exactly reversed. It is a case of two important elements which demand much more thorough co-operation than they receive under ordinary conditions.

There is an immense amount of good organ music suitable for use as voluntaries. Any grade of difficulty and any size of instrument may be accommodated if the player will interest himself sufficiently to investigate. It is safe to say that every American or English publisher of real organ music has provided a fair repertory for the average player. The same is true of French and, in quantity, of German publishers. The latter are somewhat open to the charge of favoring academically correct but uninspired organ music, just as in this country one can find uninspired organ music which bears few traces of midnight oil. Good music is good, wherever found, but it may not always be suited to a given use. An organist who has had proper training can be sure of the quality of a composition, and his good sense should decide its fitness.

The German organists have one specific variety of voluntary which is theoretically ideal. That is the *Chorale-Prelude,* an organ piece based upon the melody of a chorale, which among English-speaking people means the melody of

a hymn tune. From the time Martin Luther brought out his first hymnal, the famous *Achtliederbuch* of 1524, the German organists have seen the fitness of basing a church organ piece upon a distinctively church melody. As Schweitzer points out in his noble books on Bach, it remained for the great cantor of Leipzig to pass from the formal musical treatment of the melody to the vastly more important musical treatment of the thought underlying the hymn, or an outstanding verse of the hymn. For this reason, as well as for their extraordinary musical qualities, the chorale-preludes of Bach have never been surpassed. They should be studied, not once but continuously, by every organist, and *always* in connection with the words with which they are associated. Furthermore, the flood of chorale-preludes did not cease with Bach—no dove has yet alighted as a symbol that this Flood is at an end. The finest examples in recent years are doubtless found in the numerous chorale-preludes of Max Reger and Sigfrid Karg-Elert. Each has provided pieces of widely varying types, from Reger's tender *"O Haupt voll Blut und Wunden,"* and Karg-Elert's *"Aus meines Herzens Grunde,"* to imposing tone structures which tax the resources of the greatest organs and organists. The chorale-preludes of Brahms should also be included in this select list. Just as Bach's last composition was the chorale-prelude on "Vor deinen Thron tret' ich hiemit," so Brahms finished his career with this set of preludes, and directed that nothing else of his should be published after his death.

On the other side of the theological fence, but gradually crossing in these later days, lie the plain-song melodies of the Roman Catholic Church. The literature of organ music based upon these is far smaller in extent than that of the chorale-prelude because of the widely differing functions of the organ in the Roman Catholic and the Protestant churches. It is interesting to note this phenomenon. At one time in the history of the German Protestant Church the organ even supplanted the congregational singing of the chorales. In the Greek Catholic Church the organ is

not used, even as an accompanying instrument, and the choirs have developed a degree of vocal independence which is rare in other choral music. Even in this country there are Protestant churches in which the organ is prohibited. Some of the organ pieces based on plain-song melodies are short and of the interludial type, such as Guilmant's setting of the fifth strophe of *O Salutaris;* others are on a much larger scale, such as Arthur Egerton's "An Easter Prelude," based on the old Easter melody *O filii.*

Popular appreciation of church organ music based on either chorale or plain-song melodies in American Protestant churches is made difficult because few members of the congregation recognize the melodies or know anything of their association. Comparatively few American churchgoers in Protestant churches know the melodies of such widely used examples as *Veni Emmanuel* or *Liebster Jesu, wir sind hier.*

Unfortunately we have as yet but small resources in the way of organ pieces based upon familiar melodies from American or English hymnals. The reason is twofold—the quality of the hymn tunes and the attitude of composers. No serious musician is tempted to take his text for a composition from the majority of the hymn tunes in common use, many of which are not inspiring. And the majority of English and American composers, feeling the urge to write something for organ, fall into something quite different from the chorale-prelude form. The preludes by C. H. H. Parry (some of them on hymn tunes in common use in this country) are perhaps the best examples of exalted intention in this class. T. Tertius Noble has contributed some valuable pieces; the late Peter C. Lutkin essayed a few; and C. C. Palmer has a useful group; but altogether these pieces are a small proportion of the modern English and American organ literature.

Improvised organ voluntaries are like other makeshifts, in the majority of cases. The chance of any valuable content is extremely rare, for the gift of worthwhile improvisation is granted to very few musicians. Beethoven had it,

so did César Franck. It is said that Lefébure-Wely's improvisations were vastly superior to his published compositions, a belief which is worth encouragement. The English have a story about a Londoner who visited a certain cathedral town for an interview with Samuel Sebastian Wesley. Arriving at Wesley's home, he was denied admission by the maid, who said Wesley "was practicing his improvisation for next Sunday, and could not be interrupted." Continual thoughtful practice is one of the first requisites for improvisation which is to be anything more than "fingers wandering idly o'er the noisy keys"; and not many organists can qualify on this point alone. Guilmant is reported to have said that he practiced improvisation daily from his eighth to his twenty-first year before he achieved any worthwhile results. The person who thinks his improvisation is comparable to any well worked-out composition assumes a sizable responsibility.

The organist should mark on each of his voluntaries the exact time needed to play it. The apparent idea in most churches is that the minister's part of the service begins exactly at eleven, or whatever the specified hour for beginning the service may be. This means that the organ voluntary should end at that moment; so, if the organist is to play his prelude complete and undisturbed, he should time its beginning accordingly. It will not do to guess at the playing length of a piece, for time passes rapidly in music which appeals strongly to the player. Since the average voluntary is about five minutes in length, it should begin five minutes before the announced hour, and due allowance should be made for pieces which require more time. The composer of a piece worth playing deserves a fair hearing; to cut a slice—and not always a neat slice—out of the last page is an act of vandalism.

How often the organist should repeat a prelude or any other solo number is a moot question. When a piece has been thoroughly prepared and successfully played, it would seem destined for repetition. A pianist who memorizes a certain composition naturally expects to play it time after

time, but his argument is not applicable to the church organist, who presumably has the same audience from week to week. Apparently, the best policy for the organist is to avoid repeating a piece for a period of several months or a year unless it is particularly requested, or unless it seems ideally suited to a certain service. One of the best reasons for nonrepetition is that the organist will practice much more diligently if he is constantly preparing new music. To settle down comfortably to a given repertory, no matter how well prepared in the first place, is the beginning of the end of that player's career.

Our conclusion is, then, that as the real beginning of the church service the opening voluntary sets the mood for that which is to follow. Its choice and performance are matters of importance which should not be underestimated by the organist. If he is serious about the prelude, he deserves the cordial co-operation of clergyman and congregation, whose entrance should be timely and whose behavior should be in keeping with the occasion. In this respect many nonliturgical churches are open to serious criticism.

CHAPTER II

THE DOXOLOGY

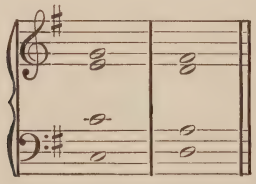
IN many churches it is the custom to sing the long-meter Doxology, without announcement, immediately following the opening voluntary. This means that the organist should modulate from the prelude to the key in which the Doxology is sung, usually G, and at this point many players find themselves in difficulty.

There are several ways of accomplishing this transition. The easiest and least desirable is to buy one of the books containing modulations between all possible pairs of keys. The acquisition of such a book usually means farewell to all initiative on the player's part, and guarantees a stretch of extraneous material between the voluntary and the Doxology, with no possible relation except that of key to either number. Far better is it for the player to compose his own modulations, preparing them during the week preceding their use. At first they may be no more than a part-circle of dominant or diminished seventh chords, but they should be related in rhythm and general style to the prelude. With increasing experience the player will learn how to incorporate in these modulations a reference to some striking melodic or accompaniment figure from the prelude, and will learn the importance of antecedent and consequent phrases, as well as the relative types of cadences. This matter of learning how to think in phrases needs to be stressed; music is not made by aimless skipping from chord to chord. If the student's theoretical education, as outlined in the foreword, has not been absolutely formal, he will have laid a good foundation for this important detail of service playing. At last, by dint of writing and studying, the player may risk the improvisation of these connecting links, and make them just as appropriate and artistic as any other part of the musical service. Lest any think this work to

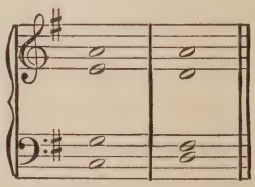
be real improvisation, it is well to intimate that with the prelude preceding and the Doxology to follow, these small interludes have the same relation to a genuine improvisation that a swimmer protected by a life belt in a swimming pool has to one who strikes out unaided in the ocean.

During the modulation it is possible, sometimes desirable, to increase the amount of organ tone by adding appropriate stops, for the organ announcement of the Doxology should be at least *mezzo forte*. The words "sometimes desirable" are used because one of the dangers which an experienced church player should shun is that of invariably doing a certain thing in a certain way, and thus forming a habit which, perhaps unnoticed by the player, is exasperating to the congregation. In comparatively few instances will the voluntary have a *fortissimo* ending, though somewhere in the piece there should be a noticeable climax. To whisper a modulation, and then suddenly roar out the Doxology, would be disastrous to the service. So the stepping-up of tone should be either in the modulation or, without exaggeration, at the moment the "giving-out" of the Doxology begins.

Here one is faced by several customs. Shall the entire tune be "played through"? what should be the tempo? should the pauses be observed? should the melody be played on the chimes? and should there be any deviations from the printed harmonies? The answer to the first question is that there seems to be no valid reason why such a familiar tune should be played over in its entirety. All that is necessary, so far as the congregation is concerned, is the first phrase. It may be played over as it stands, or in place of the last two chords of the first phrase the organist may use a dominant cadence, such as

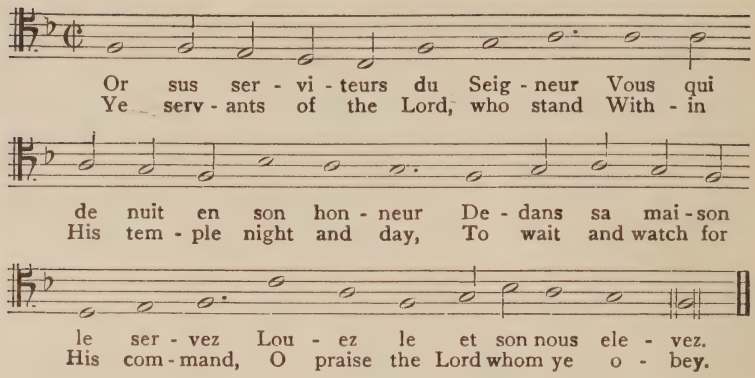


or

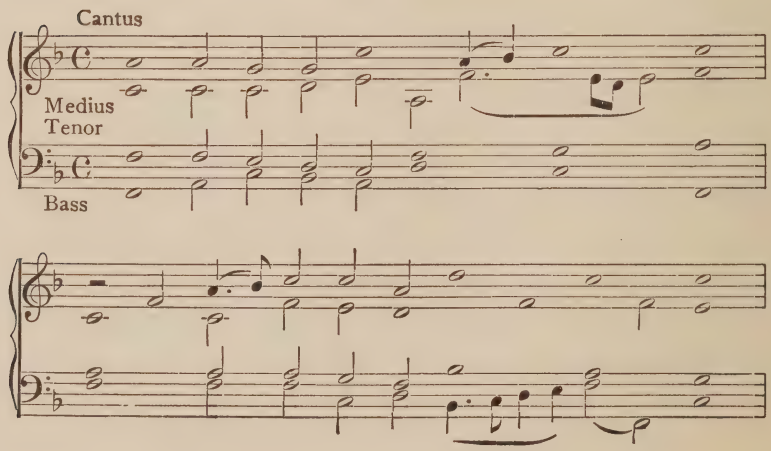


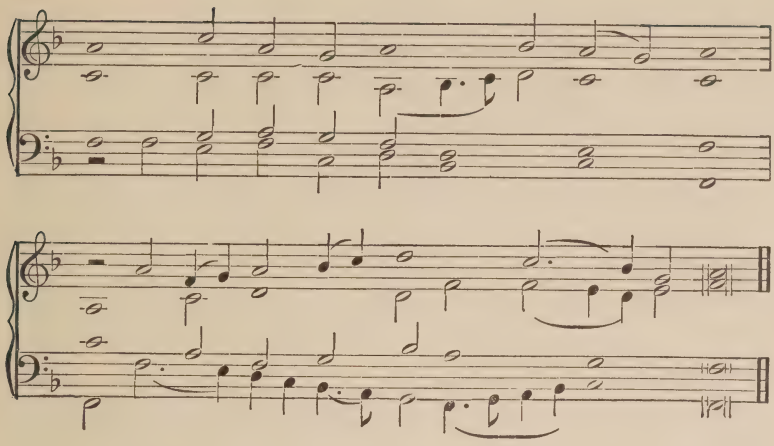
—thus leading back to the beginning without the half-close on the tonic chord. If the minister gives the congregation the signal to rise in due time, all will be prepared to sing at the right instant. This, to many good organists, means that the "playing over," with or without a *ritard.* at the cadence, has been done, and followed by an instant of silence. Then organ, choir, and congregation begin "with one accord" if the organist has properly sensed the instant of silence. Nothing is gained here or elsewhere, in accompanying congregational singing, by one rumbling pedal tone, or by a rising arpeggio on the manuals, or by an extra chord, or by any of the other inventions "to get the congregation started." Of course the organist will utilize the instant of silence to add more stops, as the accompaniment needs to be fuller than the "giving out." This by no means signifies full organ every time the Doxology is sung. Only some organists and a few brass-band leaders believe in continuous *fortissimo,* and their delusions are not shared by audiences and congregations.

The tune to which the Doxology is sung is called the "Old Hundredth" because it was the tune for the one hundredth Psalm in the Sternhold and Hopkins *Psalter* of 1562, which was the standard version in England for many years. After later versions of the *Psalter* appeared it became customary to refer to the Sternhold and Hopkins as "the old version," and the tunes from it were designated in the same way, as the "Old 100th," or the "Old 124th." The melody is traced back to the Genevan *Psalter* of 1551, where it was set to Psalm 134; it was probably composed or arranged by Louis Bourgeois, who was the musical editor of the Genevan *Psalters* at that time. It is hard to say how much of a tune of this age is really the work of one composer, owing to the then prevalent custom of making a new tune by patching together scraps of older melodies. Here is the Genevan *Psalter* version with the original words; the English translation is by Miss Catherine Winkworth:



The text "All people that on earth do dwell," by William Kethe, appeared both in Geneva and London in 1561. The history of these old melodies is so interesting that it is hard to pass them without discussion, but we can pause for only one more version. That is from Ravenscroft's *Psalmes* of 1621, an early harmonized version which attained great popularity. The melody, as was frequently the case, is in the tenor:





A gratifying sign of intelligence in some recent hymnals is the return to an approximation of the original rhythms of this melody. If the organist will use one of these forms, as given for instance in the 1933 Presbyterian *Hymnal,* and the 1935 *Methodist Hymnal,* his congregational singing will gain in two respects. First, since there are long notes in proper places, no pauses are necessary. Second, since there are long as well as short notes in this old-new version, the tempo may be somewhat hastened without loss of dignity. In general, all old chorale and psalm tunes move rather slowly; they are broad, expansive, sweeping melodies, and are not to be taken at the brisker *tempi* of the much lighter hymn tunes written three centuries or so later. In this connection it may be observed that the English custom is to print hymnals with the half-note as the beat unit, while in America, as in Germany, the quarter-note is taken as the beat unit. Since editors are not always discriminating in this respect, the organist should be. After all, it is the beat value which counts in any tempo, regardless of the notation, and a piece is not of necessity a *Largo* because it happens to be noted in half-notes.

Should the chimes be used in "playing over" the Doxology? Perhaps and sometimes, if they are backed up by

proper stops on the manual from which they function, and are properly accompanied on another manual. Not always, however, even though the donor of the chimes is present at every service. Tunes of the "Old-Hundredth" type are sturdy, Open Diapason tunes, parodied if played on Vox Humana or light solo stops. Of course there are many types of Open Diapasons, and more types and sizes of church auditoriums, so as usual an exact registration is a futile suggestion. More on the subject of appropriate registration is coming later in this book. Keep in mind the dignity of the "Old Hundredth" and the spirit of the words to which it is sung.

As a rule, the harmonies for any hymn tune should be played as they stand in the hymnal used, and changes should be made only in the rare cases of obvious misprint. Very few churches in this country know the glories of unison singing. That custom, properly applied, is one of the pleasant prospects of the future. Here and now there are enough altos, tenors, and basses scattered through the congregations to object seriously when the organist offers a harmonization unlike that of their hymnal. The subject is no novelty; it comes up even when hymnal editors change some familiar but undesirable harmonic progression in a new edition, and their efforts to improve the situation meet with criticism and reproof from those who "wish to sing the Psalms of Daavit as Daavit sang them." Frankly speaking, the average organist has not had sufficient experience in composition to improve the harmony of the average tune, and it is best to leave well enough alone.

The final "Amen" deserves a word. Whether or not it is used after the Doxology is a matter of custom in the individual church. If it is used, it should preferably be played somewhat more softly than the Doxology, but definitely outlined, and neither drawled nor whispered.

CHAPTER III

THE ANTHEM

HERE we come upon the question as to whether the organist should also be the choirmaster, or whether these should be regarded as separate and distinct offices, to be filled by two persons. The consensus seems to be in favor of one incumbent for the two offices, as being more economical and more satisfactorily from a musical standpoint. Not many competent musicians care to act merely as accompanying organists, with no authority in the choice or treatment of the choral music. Occasionally one finds a skilled organist who for one reason or another is willing to be relieved of all choir responsibility, but such players are few in number and not always easy to find.

The organist-choirmaster has a rather difficult position; it would be nearer the mark to say a very difficult position, and doubtless every person who holds it sometimes wonders why he ever aspired to such a situation. He must select music which is agreeable to three widely different factors—the clergyman, the singers, and the congregation, each of which factors is apt to regard the music from a different angle. He is expected to provide choral music of sufficient variety and novelty, though he seldom has sufficient time to rehearse it thoroughly. If he plays too softly, he is accused of failing to support the singers; and if he plays louder, he "drowns the voices." He is sometimes charged with showing more interest in his organ solos than in the choir, but if he does not thrill the congregation with his voluntaries "he is a good voice man, but not much of an organist." Furthermore, he is the person upon whom most of the energies of the "music committee" are apt to be centered, and he is not to be envied if this committee happens to be nonmusical and active, as is sometimes the case. His consolation is that an organist-choirmaster is by way

of being a public official, and as such is regarded as a fair target.

One of the prime considerations in the selection of any anthem is its suitability to the voices of the choir. For a quartet Handel's "Hallelujah Chorus" is a distinctly unwise choice, and many a well-written quartet anthem is a poor choice for the average chorus. This is merely one broad line of demarcation; on either side the variants are numberless. Is the quartet anthem well adapted to the individual voices? Are the solos for the same voice or voices as in another anthem in the same or a preceding service? For the chorus choir the same questions are further complicated by the increased limitations of the voices, the possible lack of balance, and the question of available rehearsal time. Add to these matters the suitability of the anthem to a given service, both as to words and music, the musical likes and dislikes of the congregation, and a few minor considerations, and one has a fair view of the situation which confronts the choirmaster several times a week.

The choir library of the church with which he is engaged is, of course, the starting-point for the organist's search for the desired anthems. This library should always be kept in faultless order, with the anthems properly sorted and filed so that any given piece may be turned up without delay. In addition, some church musicians keep a card index of the material on hand. Whatever be the system adopted, the music must be ready for instant use, and there must also be a complete record of the performances of each anthem, specifying whether at morning or evening service, if the leader wishes to avoid criticism of too much repetition. It is usually advisable to segregate Christmas, Easter, and other special-service music from the regular anthem material, as it is required only on these special occasions and need not be handled at other seasons. The same precaution may be observed for trios, music for women's or men's voices, or any other specialty. Whether the anthems, or perhaps the cards in the index, can be advantageously

arranged according to subjects, is doubtful. For ordinary purposes an alphabetical arrangement, plus the director's knowledge of words as well as music of the anthems, will have to suffice.

Thanks to the established policy of the nonliturgical service, the sermon is the central point of the customary service, and if the service is to be anything but a miscellaneous program its various items will center about the sermon topic. A wise churchgoer once observed that, after all, the sermon topic gave very little suggestion as to the subject matter and final destination of the sermon, so the clergyman will favor the musician if he can outline the trend as well as the topic of the sermon, and this early in the week. Incidentally, the selection of the hymns, which should properly prepare for and supplement the sermon, is a matter for the minister and not for the musician, but the latter will find the selection of anthems facilitated if he has the hymn numbers as well as some light on the sermon topic. Thus equipped, the director examines the material on hand for those items which shall be suitable to the subject selected, keeping in mind also the musical and practical considerations previously mentioned. It is almost imperative that the director shall find suitable numbers in the material on hand, for two very good reasons. First, few choirs—quartet or chorus—can do justice to an anthem in one rehearsal; and, second, very few music stores can supply the needed number of copies from stock. In view of the extreme variety of anthems used in any city, the music stores can keep only one copy of each anthem in stock, except perhaps in the case of a few universal favorites like Roberts's "Seek Ye the Lord." If a desired anthem must be ordered from a distant publisher, the chances are much against the preparation of that anthem within a week or more, so the director must do his best to find suitable anthems in the church library, which, it is hoped, will be sufficiently large and comprehensive to afford him considerable latitude.

The custom in many well-managed churches is to allow the choirmaster a certain amount annually for the purchase

of new music. Instead of buying this from week to week in the rather aimless way too often prevalent, a better policy is to buy with more discrimination, in larger quantities and at longer intervals. The organist's magazines usually contain a department in which new publications of church music are reviewed by experts; from these columns, from publishers' announcements, and from the programs and advice of other choirmasters, one has no difficulty in keeping up a list of desirable material. It is well for the organist to procure, in advance, for his own inspection, single copies of each anthem which he plans to use with his choir. That is the only way in which he can be sure of the exact content of each piece and its demands upon singers and organ. Thus equipped the director can choose anthems which will be suited to his needs and which at the same time will offer more variety and value than any less systematic selection is apt to afford. The words of anthems need consideration, as well as the music. Church composers are apt to follow a rather conservative course in the selection of texts, but there are notable and welcome exceptions. The diction of the choir is improved by the study of new texts, and the interest of the congregation is stimulated by the hearing of unfamiliar words.

Before the anthem comes to rehearsal the organist will be thoroughly familiar with both words and music, and will have in mind at least a tentative registration for its various sections. Elsewhere the matter of rehearsing with piano, and *a cappella,* is discussed; the rehearsal with organ should not be regarded as the first reading time for the player by any means. From the initial rehearsal with organ the singers have a right to know something of the amount of tone expected, and the probable character of the accompaniment. Indecision in these matters leads to indecision on the part of the singers and the prospect of an erratic performance. The most desirable anthem accompaniments are more than simple duplication of the voice parts; some independence should be allowed the organ part. A highly desirable type of anthem frequently contains one or more sections which

are to be sung without accompaniment, and for the rest an organ part which really adds something to the musical interest and value of the piece. Apart from purely technical considerations the task of the organist in anthem playing chiefly concerns itself with tonal balance and variety. The organ should never be obtrusive; its main function in the anthem is to furnish a suitable background, whereas in playing for congregational singing the organ assumes the part of a leader. If these relative offices are exchanged, the organ becomes an unpleasant, dominating factor in the anthem, and the congregational singing aimless and purposeless. With the organ of average size the matter of balance is not so easy to attain, especially if some variety is desired. In other words, after certain stops and combinations are eliminated as too soft, and others as too loud for a certain purpose, few are left, and these may offer little in the way of variety. The organist must beware of stops which are dull in tone, or which do not amalgamate well with voices. His ear must be ever open for this matter of blend. A dull registration invites flattening on the part of the singers; a frequent remedy for this is the use of four-foot stops or couplers which are not too shrill. In general, there is little use for sixteen-foot stops or couplers in any accompaniment work, useful as they are in solo organ playing. If the organ is played too softly, the singers become timid and uncertain. If the accompaniment is too loud, there is room for serious criticism. No normal person should be deprived of hearing every note and every word from a competent singer because of an overplayed accompaniment. The situation of console, singers, and organ in many churches makes it hard for the organist to know, from the console, just how the relative balance of organ and voices sounds to the man in the pew, so it is well for the organist to have a friend play for an occasional rehearsal while the organist listens from various points in the auditorium and becomes acquainted with his organ and choir from a new angle. He may be surprised at the result of some of his favorite combinations. Overuse of the pedal

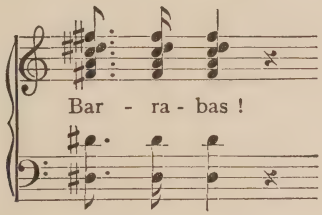
is a common fault. Some organists forget that a sixteen-foot pedal stop, used constantly in the lower octave, has the effect of a bass played two octaves too low on the piano. If the pedal is used more sparingly, the basses in the choir can be heard to much better advantage, and the organ bass will be all the more effective, by contrast. A light Oboe is a useful stop, either for solo purposes or in combinations, but a loud Oboe or Cornopean must be handled with discretion. The study of orchestration, continued to a point where the student has some real freedom and judgment in the disposition of the instruments, is one of the most valuable accessories an organist can have. Composers of good orchestral music do not toss masses of trumpet or other brass tone about with the recklessness of the organist; they cannot afford it, and the organists should not.

A word regarding the use of the tremulant may not be out of season here. That device is highly useful in solo organ playing, in blending various tone qualities and in imparting a sense of more life to the tone. But in accompanying voices, particularly a quartet or chorus, its use is by no means always fortunate, and must always be regarded with care. Perhaps its best use is in the comparatively rare cases where the organ has an *obbligato* solo part, of rather light tone, above the voices.

The value of sharp rhythms can never be overstressed in organ playing. Schumann said that the gait of many fluent pianists reminded him of the walk of a drunken man, but it is an open question as to whether the gait of the average organist is as steady as that of the average pianist. The steady flow of organ tone and its lack of accentuation works against sharpness of rhythm in organ playing, and justifies much of the frequent criticism on this score. In playing for singers it is all the more necessary for the organist to be accurate in rhythms, clear-cut in attacks and releases, and precise in all details. The rhythmic flow should never be broken, in anthems or in any sort of organ playing, for the sake of stop changes or page turning.

One of the salient points in musical composition is the

planning of contrasts, and a moment's reflection will call up most illuminating examples. One can never tire of the way in which Handel planned the chorus, "Worthy Is the Lamb," in the *Messiah.* The spacing of the first chord, with the resonance of its high bass, and the noble progress of the opening phrases, are set off by the answering section, "To receive power"; then comes again the magnificence of the beginning, still more effective on second hearing. These pages must be the sort of music Milton imagined when he wrote the ode "At a Solemn Music," of which, unfortunately, the average musician knows only the lines which have been used in familiar musical settings. The composers before Bach found the choruses of the crowd fine opportunities for contrast in their "Passion" music, especially at the moment when Pilate says, "Whom would ye that I release unto you?" and the clamor of the crowd could easily be spread over several pages. It remained for Bach to provide one of the most thrilling moments in all choral music when his treatment of the whole reply is contained in



Perhaps it is not quite fair to bring forward examples of such intensivity in the discussion of ordinary church music. Take a familiar anthem which was mentioned a few pages back, J. Varley Roberts's "Seek Ye the Lord." If the composer had not taken advantage of the possibilities of his text at the words, "Let the wicked forsake his way," that anthem would be a long stretch of unrelieved monotony, hardly worthy of mention. A slight pause over the rest, after the climax is reached, adds to the impressiveness of the page. In T. Tertius Noble's unaccompanied anthem,

"Fierce Was the Wild Billow," which in popularity is scarcely approached by any anthem of this generation, a notable contrast is attained by the serenity of the final stanza after the tumult of its predecessors. Gretchaninov's fine setting of the Creed, for alto solo and unaccompanied chorus, begins with a glorious outburst of tone. Then the chorus sinks to a soft background while the soloist chants the Creed, and only comes to prominence again in the thrilling final page. Here, again, we are led into mention of music which is more striking and dramatic than any ordinary anthem can be made, but the point is that every good anthem has these contrasts in some degree, and that a good performance will make them plain. The director must plan for these effects before the rehearsal, not trusting to sudden inspiration in either rehearsal or performance to bring them out, and his organ playing has much to do with their success. Anthem composers, being, as a rule, skilled organists, do not indicate much in the way of registration except for desired solo suggestions; they know perfectly well how different organ specifications will be, and how unsafe it is to specify except in the most general way. Their *crescendo* may mean not only the opening of the swell shades but also the addition of stops, and their *diminuendo* may properly involve the retirement of stops, but which stops in either case is left to the discretion of the player. The young organist should also be cautioned in regard to the handling of some English anthems which do have some notations as to the registration, but for old-fashioned cathedral instruments, where "Great to 15th" was the time-worn background for a lusty choir in a large building. The same type of anthems are also apt to have here and there certain well-filled but low chords for the left hand, which should be relentlessly thinned out for modern use.

If the anthem follows the prayer, as is customary in many churches, the prelude is too brief to allow the choir to take its place in time, or for the ushers to seat late-comers before the anthem proper begins. Therefore it is necessary for the organist to prepare a longer prelude. This should be done

just as the player was advised to prepare his modulation from the voluntary to the Doxology, but here the motivation is perhaps best taken from the anthem itself. If there is a brief prelude, the organist's problem is how to lengthen it satisfactorily, for here the composer has usually indicated the sort of prelude he wishes, and his ideas should be respected. If he has not provided a prelude, the player has his choice of several methods, none of which is the playing over of the first page of the anthem. Consider what the composer would provide if he were in the same situation, and try to be governed accordingly. Here, again, the organist has use for all he has learned in harmony and composition studies, and here again he should start his preparation early in the week if his prelude is to be a fitting introduction to a good composition.

So long as tracker actions held sway in organ construction there was little hope of the organist being so placed that he could face the choir. Now, thanks to the evolution of the electric action, it is not only possible but highly desirable that the organist be situated where he faces the singers, and no longer leaves attacks and releases to the vagaries of feeling. The player may fuss all he wishes in rehearsal, so long as he furnishes a proper accompaniment, but in the church service the rule should be to avoid all gestures of hand or head in cases where a glance will suffice. The motions made by the average organist are sufficiently amusing to the audience without complicating them with the actions of a choir conductor, and the thoughtful organist will reduce all these activities, in solo playing or in accompanying, to the minimum.

CHAPTER IV

THE OFFERTORY

IN some churches the custom is to accompany the taking of the offering with a vocal solo or anthem; this chapter pertains to those churches where custom decrees an instrumental offertory. The suggestions made with reference to the opening voluntary are in part applicable to the instrumental offertory, but subject to certain limitations. The congregation as a body is more apt to listen closely to the offertory than to the prelude. The mood is well established, and the listeners further removed from contact with and thought of the workaday world. A weakly melodic or flippant composition cannot be considered as an offertory; such pieces have no place anywhere in the church service. The offertory must be dignified and worthy music, and the performance should bring out its inherent qualities. It will usually be played on the softer stops of the organ, for loud, showy playing is rarely in place at this moment of the service.

Since in the majority of churches custom decrees that the offertory shall not exceed, unless by a fraction of a minute, the time occupied in the collection of the offering, the organist must carefully consider the length of the piece he selects. Those pieces which are ideal in spirit are often too long, and would be well-nigh ruined by any process of shortening. One thinks first, perhaps, of slow movements from sonatas or of comparable individual slow movements which are plentiful in organ music, but these will have to find a place as opening voluntaries, where time is not so limited. But just as there is an inexhaustible supply of service preludes, so there is a corresponding supply of worthy offertories for organ, the accumulation of nearly three centuries from many lands, and it is no particular hardship for the organist to provide adequate material. Many of the French com-

positions published under the title *Offertoire* must be ruled out at once as in no way adapted to the need of our churches. They are elaborate, often well-made organ pieces, but intended to be played by the solo organist of a great church while no less than three collections are taken up in succession, and with a deliberation not always in evidence in American churches. However, the organ literature of French origin comprises a vast quantity of music under other titles, much of it excellently suited to the purpose of our offertories. And so, from America, England, France, Germany, the Scandinavian countries, and Italy (the industrious composer Bossi should not be overlooked) there comes a plentiful supply, of all grades of difficulty and attractiveness. Several highly desirable collections of short organ pieces for church use, such as those by Philip G. Kreckel, are now easily available, and are preferable to sections of longer pieces.

The great difficulty in the playing of the offertory lies in the constant necessity for adjusting its length to the requirements of a given service. There seems to be no adequate means of predicting the time needed for any given service, and the organist has to depend upon his glances at the mirror to estimate the progress of the collectors. If a longer offering is needed, the player must be ready to repeat a phrase or two, or to extend a coda. In a contrary situation, he must know how to omit without violence to the composer's intentions, if that is possible. Unlike some other parts of the service, this matter cannot be worked out in advance; it must be done at once with a minimum of notification. The problem is further complicated if the player is to modulate directly to a response, to be sung as the collectors return to the front of the church. The only recommendation is first, a thorough acquaintance with the music of the offertory, and then the application of the organist's best efforts to the modulation and the handling of the instrument. It is one of the most difficult moments of the service for the inexperienced player, and a condition which can scarcely be prepared for in the organ lesson.

CHAPTER V

AFTER THE BENEDICTION

IN many churches the Benediction is immediately followed by a response or "Amen," sung by the choir. In other churches the custom is for the organist to play a quiet phrase or two, in the style of a response. In still other churches an ancient and lamentable custom prevails; as soon as the minister pronounces his "Amen," the organ breaks forth at once, *fortissimo,* with a brilliant postlude, often of the march type. It would be hard to contrive anything more effective in dispersing the mood of the service than this latter procedure. In churches where it is used, between the loud talking of the departing congregation and the hubbub raised by the organist, the reverential attitude built up during the service is not only destroyed but replaced by an opposite spirit. No custom of church music has less justification than that of the noisy postlude. It proves no ability on the part of the organist, for no one pays the slightest attention to this music; it is less regarded than music in a restaurant. Many churches print the names of all other musical items on the order of service, but dismiss the postlude with the one word.

Two ways of solving this problem are immediately available, and it is very strange that churches particular in all other details overlook this feature. One plan would be to do away with all instrumental music after the Benediction, and let the congregation depart in peace. The other would be for the congregation to remain, seated, while the organist played a short postlude chosen with reference to the spirit of the preceding service, with a quietly dispersing congregation at its close. Of the two plans the second is preferable, but a deep-rooted tradition would have to be overthrown before it could be successfully carried out. As in all such matters, the organist is powerless to act alone;

he must have the co-operation of the clergyman and the church officials. The organist finds it difficult to enlist the minister unless he fortunately belongs to that rare class which is not strongly influenced by tradition and the customs of "our church." And even if minister and organist favor some innovation, they do not always form a working majority when service matters are discussed in church boards.

But there are other ways of bringing about reforms, and some excellent results may be obtained by gradual changes which are less provocative of friction. The custom of singing a response after the Benediction is now quite common. If after the response the organist will modulate to the postlude, and in successive months gradually reduce the noise and brilliance of what our English friends call the "outgoing voluntary," it is quite possible that the congregation will fall in line with the plan and agree that such a close to the service is desirable.

CHAPTER VI

HYMN TUNES—I

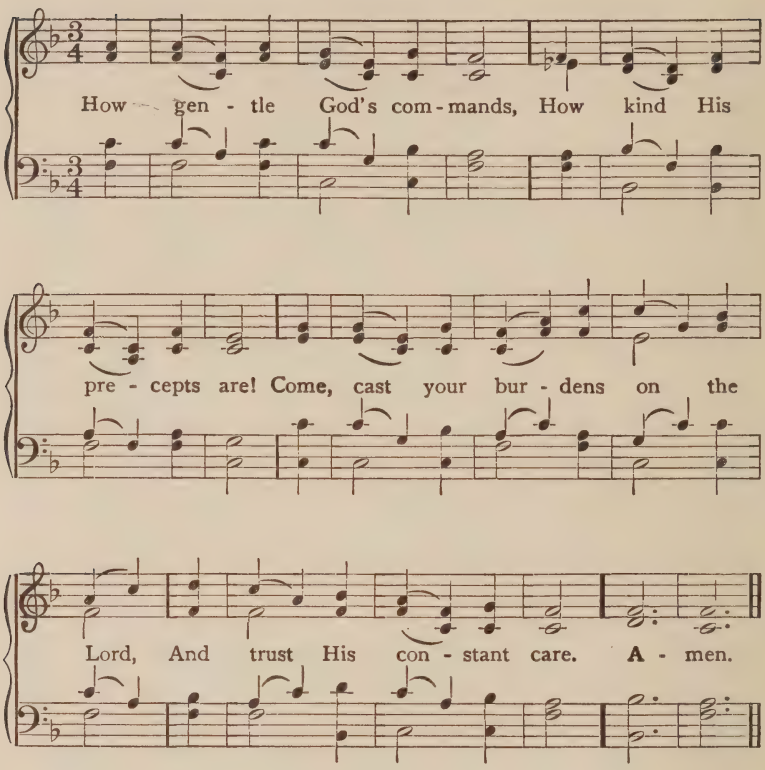
DISCUSSION of hymn tunes has purposely been postponed until the other items of the service have been considered, for the reason that hymn tunes demand much more attention than they usually receive, and their consideration here will be somewhat extended. Hymn tunes and folk songs are among the smallest musical forms, and as such are not always easy to handle satisfactorily. To write a good hymn tune is about as difficult an achievement as to write a really good proverb. No one has yet made a dictionary of hymn tunes, but the Reverend John Julian compiled a wonderfully complete and satisfactory dictionary of hymns. Some four hundred thousand hymns have been used in Christian churches. Each of these has had at least one tune, and some of them have had many tunes. John Keble's evening hymn, beginning, "Sun of my soul, Thou Saviour dear," is one of those which have had a great fascination for tune writers, and it would be hard to tell how many tunes for this hymn have been printed. All told, the number of hymn tunes must total well toward a half-million.

The story of hymn tunes is far too long to be told in this book, but the interested reader will find on page 93 a bibliography for helpful literature on this subject. A brief summary of the outstanding features would begin with Luther's first hymnal, a book of only eight songs, published in 1524, but soon followed by other chorale books which assumed much larger dimensions. In 1543 came the first of the series of Genevan *Psalters;* the tunes these and similar books of later date contained were called psalm tunes. The first complete English *Psalter* is that known as Sternhold and Hopkins', in 1562. The first important English book

of hymnal type was Isaac Watts' *Hymns and Spiritual Songs,* 1707. Only the student of hymnology has any idea of the extent of this literature of chorale books, psalters, and hymnals, yet a good modern hymnal will have in it a fair representation of the entire field. From the early Lutheran books come such a hymn and tune as "Ein' feste Burg"; from the Genevan *Psalter* comes the "Old Hundredth." Examples of the Sternhold and Hopkins *Psalter* are not so common in modern use, but some hymnals contain "The Lord Descended From Above." Tate and Brady's English *Psalter* had a musical supplement, published in 1708, which contained the tune, "St. Anne," one of the finest psalm or hymn tunes ever written in England. A careful reading through of a hymnal, particularly one of the better sort which gives with each hymn or tune some note regarding its source, is recommended to every organist, and it is hoped that this will be but the preliminary to a much more complete investigation of the subject, which is both fascinating and profitable.

For one reason or another, hymn-tune playing is crowded out of most organ lessons, and the student naturally assumes that it is a matter of small importance. As the tunes are not difficult, in comparison to the technical demands of other parts of even a simple service, the tyro feels small responsibility for them and in many cases is not sufficiently concerned to play them over in practice. But playing over a hymn tune for oneself, and leading a congregation to sing the same tune "with spirit and understanding" are two vastly different matters, and the thoughtful organist will presently come to the conclusion that the playing of these tunes is one of the most difficult tasks of the service. We shall consider several different types as found in hymnals in common use.

The tune first considered is chosen because it is one of the easiest to play. It is by the Swiss composer, H. G. Nägeli, and in its present form is one of Lowell Mason's innumerable arrangements.



First play the tune over without pedal, using such stops as Swell Salicional, Voix Celeste, Stopped Diapason, and a soft four-foot—preferably a Violina, perhaps a four-foot Flute if it is not too prominent. Try out the effect of Swell to Swell super-octave coupler (Sw. to Sw. 4′); it will usually be topheavy for such use as this. On a three-manual organ try an eight-foot Choir combination with a stop or two borrowed from the Swell (Ch. to Sw. 8′ coupler). Manual couplers on the organ are not intended only for gaining more power; but also to afford possibilities of getting additional colors in stop combination. Try the

eight-foot stops on the Choir with Swell to Choir four-foot coupler, probably drawing only a soft string stop on the Swell. Try out all these combinations with the Swell shades in different positions, from both closed to both open, Swell open and Choir closed, and so on. Furthermore, no matter how much a certain combination may appeal to the player, its use must never become too much of a habit. It is in general better policy to have at command a number of desirable combinations for each type of hymn tunes, and use them in turn, than to change stops while playing the tune over. A hymn tune is too short to make registration changes advisable during its announcement.

Having conducted numerous experiments with stop combinations, the next problem is to play the tune *exactly as written,* and this is more of a task than most students think. One is so used to the constant alteration of three- and four-part chords with those of many voices, as used in piano composition, that it is hard to learn to think four-part harmony, and to keep from adding an extra note here and there. Above all, add no sevenths to the dominant chords. There are already five in this short tune, and it might have been just as well to omit three or four of these. Playing the tune exactly as written promptly brings the student to a realization of the necessity of tying over certain notes. In "playing over" it is quite likely that more notes will be tied than in playing for the congregational singing, where a certain amount of nonlegato playing is desirable or even necessary to emphasize rhythms and phrasing. In playing over, the organist has his chance to indicate to the congregation his idea of what might be termed an ideal performance of the first stanza; when the congregation sings, the first responsibility of the organist is leadership of the singing, which requires more pronounced emphasis and authority. The two situations are somewhat comparable to the difference between a quiet conversation and an address to a large audience which needs some persuasion. So for the playing over some such version as this may be suggested:

A

How gen - tle God's com-mands, How kind His

B

pre - cepts are! Come, cast your bur - dens on the

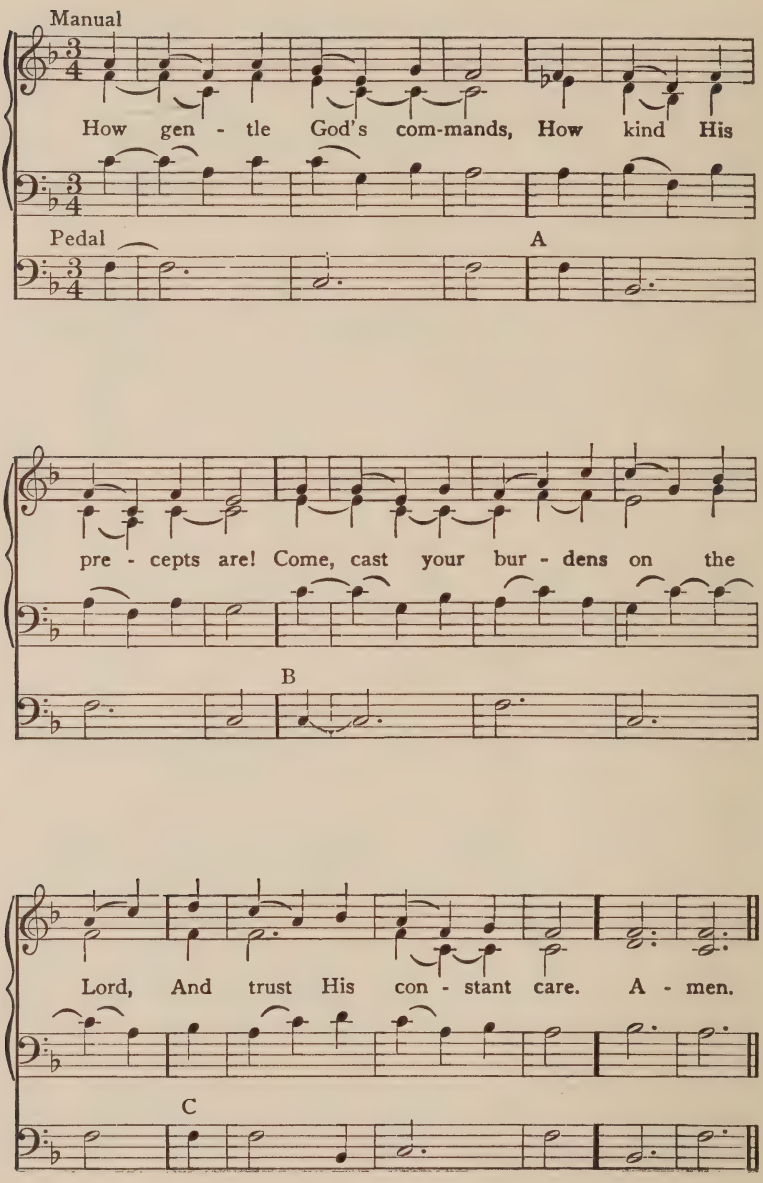
C

Lord, And trust His con - stant care. A - men.

Play this exactly as written, and listen carefully. (Of course the "Amen" is not to be used in actual playing over in the service, but it should always be considered, and therefore is included here.) Keep the words always in mind, and enunciate the soprano just as clearly as if you were singing those words to the melody. One reason for choosing this hymn tune is because of the simplicity of the phrasing; each line of the words is one phrase, and there is no call to break any phrase during a line of words. It will be noted that the tying of repeated notes affects the three lower voices considerably, especially the bass. There must be a clear

detachment of the first soprano note from the second; if the second is not plainly marked, the rhythm suffers. At A, the beginning of the second phrase, notes are repeated in the three upper voices. Whether the bass should be repeated is a matter of individual taste and also of circumstance. There are many things that must be considered in church playing —the character of the service, the type of music in use at the moment, the slow speech of some organs, and the acoustics of the room. These varying conditions make definite statements often unwise, and the player must be constantly alert. Frequent opportunities to hear one's instrument from different points of the church auditorium are much to be recommended. It is probably well to repeat all the voices at B, the central point of the tune; the situation at C is like that at A. Of course the player has learned that the right hand should take over the tenor in the third measure from the end, where tenor and bass have the interval of a tenth. Large intervals between tenor and bass are usually handled in this way without difficulty. If, however, as sometimes happens, the position of soprano and alto makes a third note impossible for the right hand, the pedal should be brought in for at least the phrase containing the awkward interval, perhaps for the entire tune. It is not well to add a pedal for a single note, because it sounds that particular tone an octave lower, if nothing worse. Keep up the experiments with the swell pedals throughout all these studies in playing over. In his first year at the organ the student is frequently so occupied with the pedals that the swells receive scant consideration. The result is that the pupil becomes accustomed to a flat, monotonous tone which can be one of the organist's worst faults. Hymn tunes rarely require the sudden opening of a swell to its full extent, or an equally sudden closing, but they do need, in the playing over, well considered management of swell pedals.

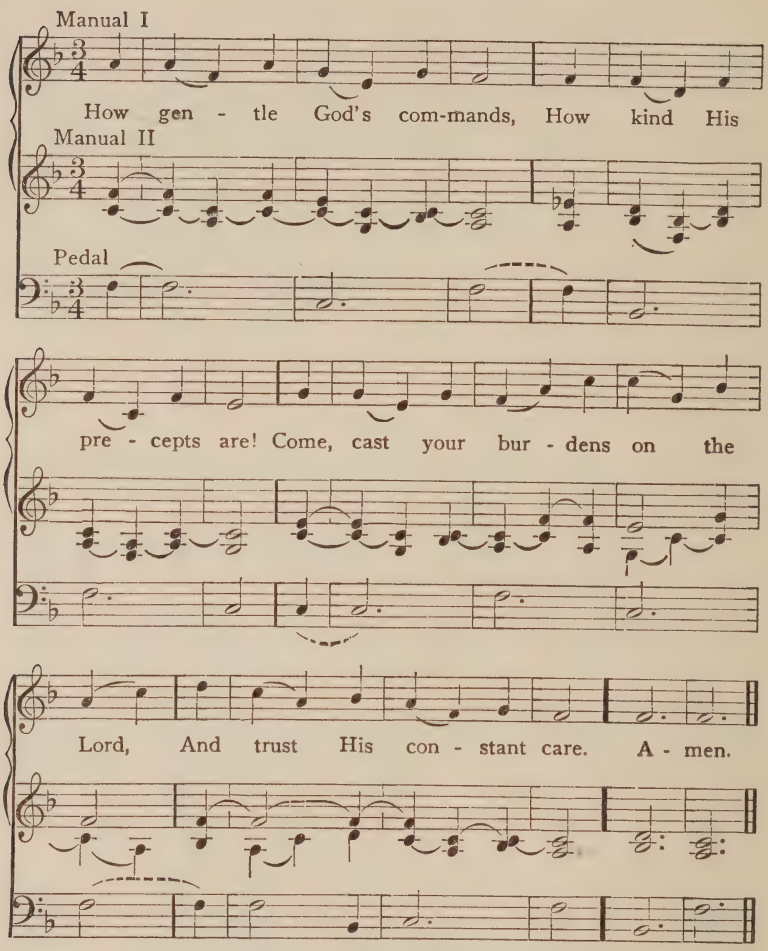
The next step in the study of this tune is the addition of the pedal, which means that the left hand has only the tenor part to play, thus:


Manual
How gen - tle God's com-mands, How kind His
Pedal
A
pre - cepts are! Come, cast your bur - dens on the
B
Lord, And trust His con - stant care. A - men.
C

The pedal will have soft 16′ and 8′ stops, coupled to the manual in use. First play over the left hand and pedal without using the right hand, and make sure that the playing is precise in all particulars. Both left hand and pedal parts are so easy in this tune that this should be a light task, but do not think that all hymn tunes are of this grade. Then add the right hand to the other parts, listening to left hand and pedal parts with special care. Be sure the left hand does not take on an occasional bass note—those are for the pedal only, but at first it is hard to keep the left hand away from them. Note carefully the difference between tying over or repeating tones at A, B, and C. Note also how much clearer the marking of the pedal repetition is at A and C than it was when manuals only were used. The accent after B is helped by the repetition of the pedal tone; it is more necessary here than it was for the second note at the beginning of the tune.

Next play the tenor on a different manual from the right hand. If the stops now chosen for the tenor are lighter than those for soprano and alto, the tenor part may not balance. How much louder than the soprano it should be depends upon how much of a solo is desired. This tenor is for the most part a duplication of the soprano at a sixth below; it is not really an independent melody and needs little prominence. A good general rule for organ playing is that no part in a piece be brought out as a solo unless it is really worth such attention. There is often a temptation to do this, when reflection proves that the alluring part was, after all, not an important phrase. Note that when the tenor is played as an outstanding melody, it should be treated like the soprano, and that too many ties are not at all desirable. The chief object of practicing this tune in this way is to make the student conscious of the tenor part. Comparatively few hymn-tune tenors are worth "soloing".

The next step in practice features the soprano as a solo. For this purpose the right hand solo stops are to be considerably stronger than the left hand and pedal, though these should be an adequate background.



This method of playing hymn tunes, easy enough here when the parts are written as played by the hands, is really harder than it looks, and should not be attempted in public by the inexperienced organist until made safe by abundant practice. The solo may be played on any manual, with stops properly stronger than the accompaniment. The pedal is coupled to the accompanying manual. For the right hand

try Swell Stopped Diapason and Oboe, with or without tremolo; for the left hand soft eight-foot stops on Choir, with a light four-foot. Many left-hand parts which are quiet and slow-moving need to be brightened up with a light four-foot tone; the super-octave coupler is apt to make the upper octave too strong. As usual, keep the words in mind, and make the right-hand part just as clearly enunciated and expressive as a fine soprano would sing it. The left hand is played even more legato than before, for in this version all tones common to two successive chords are tied, regardless of the fact that they may not be in the same voice. This method might be applied to any of the previous ways of "giving out" a hymn tune, provided it does not overdo the legato effect when all the parts are on the same manual. Any desirable solo combination may be tried for the right hand, always with appropriate accompaniment. The possibilities are limited only by the size of the organ and the ingenuity of the player. Later we shall find this one of the most desirable ways to lead the congregational singing, and the student will do well to give it plenty of attention. One observation may be timely: always play the pedal part in the octave in which it is written. In the first place, taking a note here and there an octave lower spoils the bass line which the composer planned. In the second place, nothing is more tiring to the listener than a pedal which is continually growling along in a low octave. Take another lesson from the orchestra; the 'cellos often play the lower part while basses are silent, the tuba has long rests in practically every piece; note how effectively Brahms writes for that noble instrument, the contra-bassoon. One comes to think that composers for orchestra are more discreet than those who write for organ, and that, as a general rule, they use the elements of contrast and variety to better advantage. Organists become so accustomed to relying upon the pedal that its use becomes almost invariable while audiences would often welcome the lighter tone of the manual bass for a change. Of course this does not mean that the player is to disregard a pedal part specified by Bach or César

Franck or Reger, but it is a point worth keeping in mind in all music for which the pedal part is not indicated by the composer.

The way in which an organist plays over the hymn tunes has much to do with his standing in the estimation of the congregation. If his playing is accurate but inexpressive, he is a "cold player," "he has no feeling." If he plays most hymn tunes in the same general way, same registration, same tempo, same lack of sympathy, the congregation naturally becomes indifferent, and has no incentive to sing the hymn in any other than the perfunctory way in which it was given out. This perfunctoriness is the worst curse that can fall upon any hymn singing. In most cases there is a pronounced difference in the sentiment of different stanzas. Take, for instance, Martin Luther's hymn, in Miss Winkworth's translation:

"Ah, dearest Jesus, holy Child,
Make Thee a bed, soft, undefiled
Within my heart, that it may be
A quiet chamber kept for Thee.

"My heart for very joy doth leap,
My lips no more can silence keep;
I too must sing with joyful tongue
That sweetest ancient cradle song.

"Glory to God in highest heaven,
Who unto man His Son hath given,
While angels sing with tender mirth,
A glad new year to all the earth."

An organist who would invite a congregation to sing these three stanzas alike must indeed be an indifferent person. One of the drawbacks of the strophic form is that all the stanzas are sung to the same music; anthem settings have a great advantage in that each stanza may have its own and appropriate musical setting. The only adequate treatment for a hymn is to vary the playing and singing in accordance with the import of the text. Consider the hymn

of Luther, just quoted, and note the rise from the tender prayer of the first to the exultation of the third stanza. The organist's path here is plain; a quiet beginning, a brighter second stanza, with gradual increase of power; an outburst of tone at the third stanza. If this is sensibly done, without exaggerated and sudden changes from loud to soft, or soft to loud, the congregation is quick to sense the situation and to sing accordingly. A congregation is at heart somewhat more in sympathy with singing in accordance with the text than is the average choir. It is not so sophisticated; singing is not an everyday occurrence; it is even possible that the congregation is more sensitive to the text than are the singers in the choir. Therefore it is quite safe to invite the congregation, by means of the organ-playing, to sing successive stanzas in different ways. This is not only for the sake of a more musical performance; it is primarily a matter of justifying the use of hymns in the service. Here we encounter Martin Luther again. He is one of the greatest figures in church music, a friend of instrumental as well as of vocal music; and if every great churchman had been gifted with Luther's sympathy for music, or had been as willing as he to take good musical advice, the history of church music would doubtless have been changed in many respects. Dr. Waldo Selden Pratt has summed up the matter with his usual acuteness when he says: "When Luther set about his reforms, one of his first efforts was to provide practical opportunities for congregational activity in public worship, that the conscious dignity of the individual believer might be asserted and accentuated. His common sense showed him that this was principally to be secured by the full restoration of congregational song. This involved providing both hymns and tunes. Both of these he himself prepared to some extent, and both he vigorously incited his friends and followers to write or make by adaptation. Before a half century had passed, the impulse thus given became a tremendous power, for the newly awakened spirit of the Reformation, in Germany and elsewhere, seized with avidity on this mode of expressing and communicating

itself. Even before Luther's own work had proceeded far his enemies said that he made more converts by his hymns than by all his preaching. The Reformation doctrine and its enthusiasm were carried far and wide on the wings of song. Wherever the new singing spread, it settled at once into a fixed custom, so that everywhere Protestants were known as 'the hymn singers.' This spontaneous movement, which continued without check for more than a century, is highly significant as a sign of the essential relation of hymn singing to the genius of Protestantism."[1] The reader will note Doctor Pratt's reference to the spread of the Reformation doctrine by means of song. Luther well knew how music can aid the recollection of words; what the people sung they would remember, and that was not the least of his reasons for the use of congregational song. But what does the average churchgoer in these days remember of either words or tune? The minister announces a hymn, the organist plays over a tune which is more or less familiar, and the congregation sings the appointed number of stanzas without any particular heed to either the thought or its expression. If any definite proof of this statement is needed, it may easily be supplied by close attention to the words as they are sung by one's neighbors in church. The organist can do more than any other person to bring about a better state of affairs in congregational singing, and he can do it by the way he leads it from the organ. The desired results are more easily attained if the organist has the co-operation of the minister, who can interest the congregation in the hymnal by occasional sermons, or by week-night services in which hymns and hymn tunes are explained and sung, but, after all, it is by the organ playing that congregational singing is made to succeed or allowed to fail.

Whether the entire hymn tune is played over, or only a part of it, depends somewhat upon custom and circumstances. The practical considerations are twofold—to allow the congregation time to find the given number in the

[1] Waldo Selden Pratt: *Musical Ministries in the Church.* Reprinted by permission of G. Schirmer, Inc., New York, publishers and owners of copyright.

hymnal, and for the organist to indicate the way in which the first stanza is to be sung. For the first reason it is usually necessary to play at least two lines of the music, as the people in the pews do not find the hymn very quickly. This means that the majority of hymn tunes will be played through. A long but well-known tune might be brought to a satisfactory cadence at the end of the second line of music. Tunes unfamiliar to the congregation should be played through, regardless of length.

CHAPTER VII

HYMN TUNES—II

THE foregoing chapter treated only of the playing over of the tune; that may now be regarded as accomplished, and the congregation about to sing. On older and poorly equipped instruments this is a busy and difficult moment for the organist; the newer mechanical contrivances, particularly the combination pistons, have greatly simplified the task. The organist should never depend solely on the crescendo pedal, which has truthfully been called "the lazy man's helper." Before the organist has played a note of the tune he has decided upon the combination to be used, not only for the playing over, but also for the first stanza of the hymn. He will prepare the first, and as much of the second as is possible at that time. For example, on three-manual organs most of the playing over will be done on Swell and Choir, so the Great, on which most of the congregational singing is accompanied, can be properly adjusted before beginning. When the last note of the playing over has been carefully and properly finished, an instant of silence ensues, just as in the case of the Doxology previously discussed. If both hands are to play on the Great, all that is necessary for a prearranged Great is to couple the Pedal to it, with the possible addition of one or more pedal registers in the case of a large instrument. Then, at precisely the right instant, congregation, choir, and organ begin simultaneously. Just how long the pause should be one learns only by experience. If the organist begins too soon, no singer is ready; if the organist is too late, the singers have the disappointed feeling of preparation for an event which did not take place. Either happening is disastrous to a precise start and dangerous to the later progress of that hymn, for the handicap of a poor beginning is hard to overcome. Careful and unremitting

attention to this point, plus added musical acquaintance of congregation and organist, can lead to enviable results, and the player often has reason to be proud of the fine attack achieved by all three factors.

The simplest and most direct way of playing for the congregation is this:

How gen - tle God's com - mands, How kind His

pre - cepts are! Come, cast your bur - dens on the

Lord, And trust His con - stant care. A - men.

Here both hands are on the Great, and the Pedal is coupled to Great; the amount of tone used is proportioned

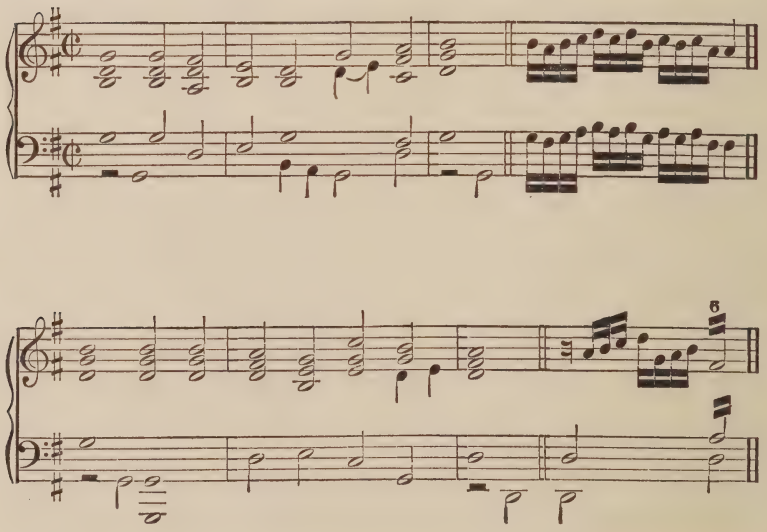
to the size of the auditorium and the congregation. For the singing of such a stanza as this considerably less than the full power of any but small organs will be sufficient, but congregational singing usually implies the use of at least the Great Open Diapason, plus some of the eight-foot stops of lesser power, and appropriate four-foot stops to brighten the tonal mass. Sixteen-foot manual stops or couplers are best avoided in hymn-tune playing except for special uses, whereas sixteen-foot stops form the normal foundation of the Pedals. It will be noted that the tied notes have mostly disappeared in this version. Congregational singing needs sharper accentuation and clear repetition, else it will lag and drag. The treatment of the first and second notes of each phrase must be very careful. If the first note is too long, the tempo understood by the congregation is slow. Too legato connection of the first and second notes also hinders a clear understanding of the tempo, particularly in cases like this where the first chord is repeated over the accent. The organist, like the conductor, must decide on his tempo before the first note is sounded. He dare not vacillate in the length of the first notes, and hope to right matters after the singers are started. So the counsel is a sharp attack of the first note, very slight break in the connection of the first and second notes, the second exactly in time, and this process repeated with each phrase. Long notes and rests need careful watching, and must be as exact as any other part of the tune. Pedal notes are not repeated, except at phrase beginnings, unless the congregation shows a decided tendency to drag. Then the organist will repeat all pedal notes, and may furthermore help by a more nonlegato style of manual playing. By the same token, when the congregation is singing well in time and easily, the organ playing may be more legato, and more repeated notes may be tied.

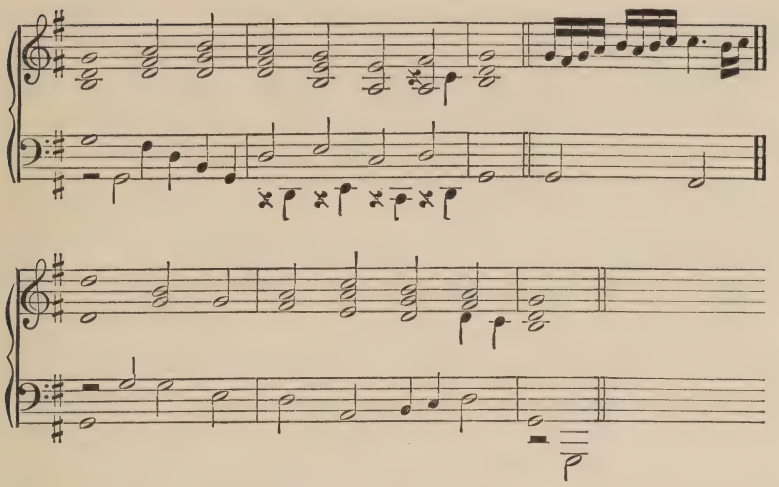
This matter of alleged dragging on the part of the congregation is too serious to be dismissed with a word. In some cases it may possibly arise from the organist's playing the hymn tunes at a tempo which is really too fast. In other instances it is a natural result of lack of interest, inanition,

poor leadership. It is doubtful whether anyone knows the proper tempo for a given hymn tune which would be effective under any and all conditions. Some editors have marked the metronome tempos in their hymnals; others have done better by suggesting the spirit or character of hymn and tune. The majority of hymnal editors ignore the matter entirely, and it is quite likely that there are organists who have never given possible variations of hymn-tune tempos much thought. There are certain general guides which should be considered. In the first place, chorales and psalm tunes are usually to be played rather slowly. The majority of them are old, and they date back to a time when congregational singing was very deliberate. These tunes are harmonized accordingly, and both melodies and harmonies suffer if the tempo is too fast. Good examples are "Ein' feste Burg" or the fine "Old 124th," from the Genevan *Psalter* of 1552. Modern tunes are planned differently, and a faster tempo is appropriate for them, generally speaking. Arthur H. Mann's tune, "Angel's Story," and James Walch's "Angelic Songs"; Henry Smart's "Lancashire" and Dykes' "Alford" are examples of this later variety. Again, some hymn tunes should be treated as 2/2 measure instead of 4/4. One widely used hymnal of comparatively recent date does not contain a single tune with the measure indication 2/2, but the book undoubtedly contains hymn tunes which should be so regarded. The well-known tune, "Truro," is certainly one of these, and John Hatton's "Duke Street" might well belong to that class. Again, it is one thing to have a large congregation singing in a cathedral church, and quite another matter to lead a comparatively few people in a small auditorium. When Sir George Smart (uncle of Henry Smart of the hymn tunes) was to conduct Beethoven's Ninth Symphony for the first time in London, he besought the composer for the metronome figures for the various movements. Having mislaid the first set he prepared, Beethoven prepared a second, and according to tradition, the figures were not alike in the two lists. Wagner refused to assign metronome marks to his

music, claiming that a person who could not sense the proper tempo from the music was unfit to conduct it. The best guides for the church organist are the character of the tune, the spirit of the words, and the general conditions of performance. Having determined his tempo he must maintain it, and should know the ways in which this is done. Mere noise will not save the day; it only adds to the general confusion. Much preferable are sharper rhythms, clearly repeated notes and chords, careful phrase attack and release. Sometimes the judicious use of brighter-toned stops is advisable, or the use of the Swell to Great super-octave coupler, without too many stops drawn on the Swell.

Both organists and congregations should rejoice that the day of interludes between verses has passed. As a reminder of this forlorn custom, here is an almost incredible example, from *The Psalms by Dr. Blow set full for the Organ or Harpsichord as they are Play'd in Churches or Chapels;* the date is about 1700:

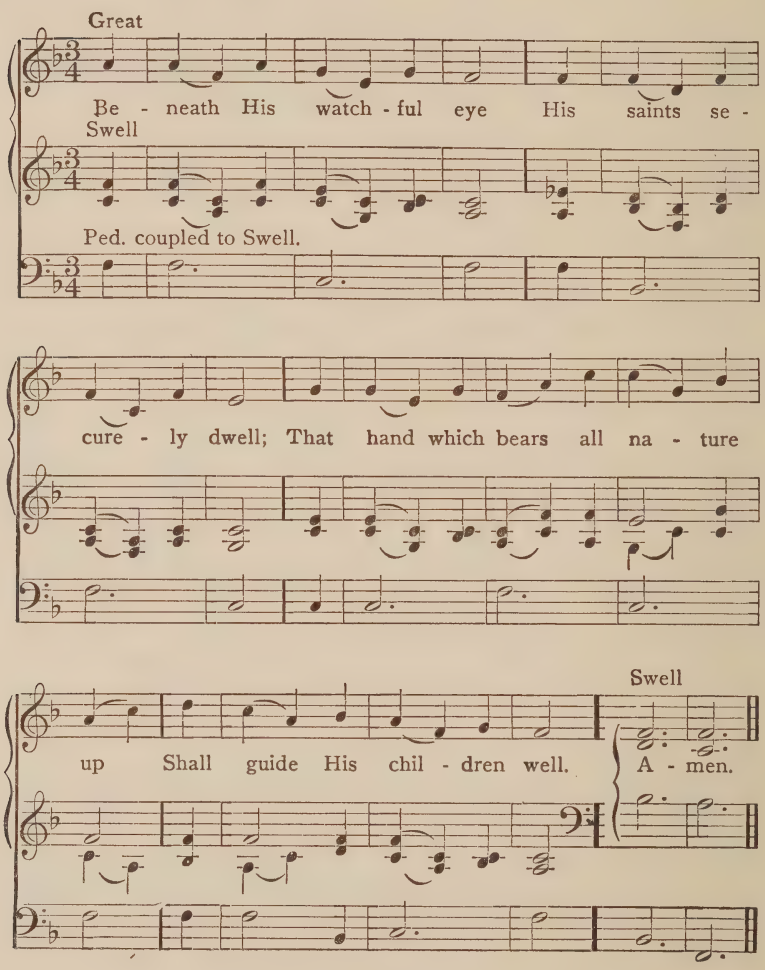




Having finished the last note of the tune, carefully and at proper length, neither abruptly shortened nor too much drawn-out, the organist of these days makes his short pause, just as before the first verse, and then begins the second stanza. The hymn of Philip Doddridge which we have been quoting in connection with the tune "Dennis" does not call for any pronounced differences in amount of organ tone from stanza to stanza. If the organist has played the first with a considerable amount of tone, he may wish to reduce this somewhat for the second and third stanzas, and return to the original registration for the last stanza, the sentiment of which is rejoicing and confidence. This procedure does not affect the manner of playing; both hands are still on the Great, and Pedal stops and couplers remain unchanged. The stop-changing on the Great takes place in the pause.

The organist may, however, wish to get variety by a different presentation of the hymn tune, and may decide to make one stanza a solo on the Great organ, with the accompaniment on another manual, usually the Swell. In such case he will add Swell stops, probably by use of a piston, during the progress of the previous stanza; taking care, of

course, that the manual on which he is playing is not coupled at that moment to the Swell. During the pause between stanzas the left hand goes to the Swell manual, the Great to Ped. coupler is withdrawn and Swell to Pedal substituted if not already drawn, swell shades opened if necessary, and then the new stanza proceeds somewhat after this fashion:



As previously suggested, this is one of the most satisfactory methods of playing hymn tunes. If the stops are properly selected to emphasize the melody on the Great, and to provide sufficient background and foundation with the Swell and Pedal, the total is apt to be effective without undue loudness. It should be unnecessary to say that stops of the trumpet family should not be used for the solo manual. Attention may again be called to the importance of playing the melody with great care. It happens that the phrasing of the stanza given above is exactly that of the first stanza, but this is by no means to be expected in every tune. Both hands are to be used on the Swell for the "Amen" in case the last verse is played in this manner. The Swell registration used for the accompanying voices is usually well adapted, in amount of tone, for the "Amen" chords. In general, it is not wise, unless the organ is of considerable size, to play both hands on the Swell for congregational singing; the quality of leadership is not sufficiently manifest. Neither is there much advantage in manipulating the swell pedal of the average organ during congregational singing. It may be opened or closed toward the end of a stanza in preparation for a new registration for the coming stanza, but its effect is largely neutralized by the amount of tone used on the Great organ, which is seldom "under expression." If it is necessary to add or retire stops on the Great during a stanza, the change should be made between phrases, where it is least apparent.

As explained in the remarks on "playing over" the hymn tunes, the cases where a tenor part is worth attention as a solo are rare. If the organist wishes to try one stanza in this way, the registration is the same as for the previous example, but the hands are reversed, the left playing the tenor on the Great, and the right hand playing the soprano and alto on the Swell. More use of four-foot stops or couplers may be advisable for the solo manual, since the tenor melody is not so prominent as the soprano version.

In some churches there is a tradition that the last stanza of a hymn should close with a marked *rallentando*. On

occasion this is a very desirable policy, but it should not be invariable for every hymn. If used for stanzas preceding the last, it is often hard to bring the congregation up to tempo again, and so the first notes of these stanzas need even closer attention than usual. The "Amen" could be omitted after many hymns to good advantage if there were some adequate means of advising the congregation when to use and when to omit the word. Since this is not easily arranged, it will probably remain the customary conclusion for all hymns. In general, it will be played more softly than the last stanza, and the length of the "Amen" chords will be decided by the tempo of the tune. These two chords are not easy to play satisfactorily; they should not be so short as to seem abrupt and unseemly, and they should not be unduly prolonged. Some organists have a queer habit of holding the final tone on the pedal after releasing the manual chord, but the practice does not seem to have any justification.

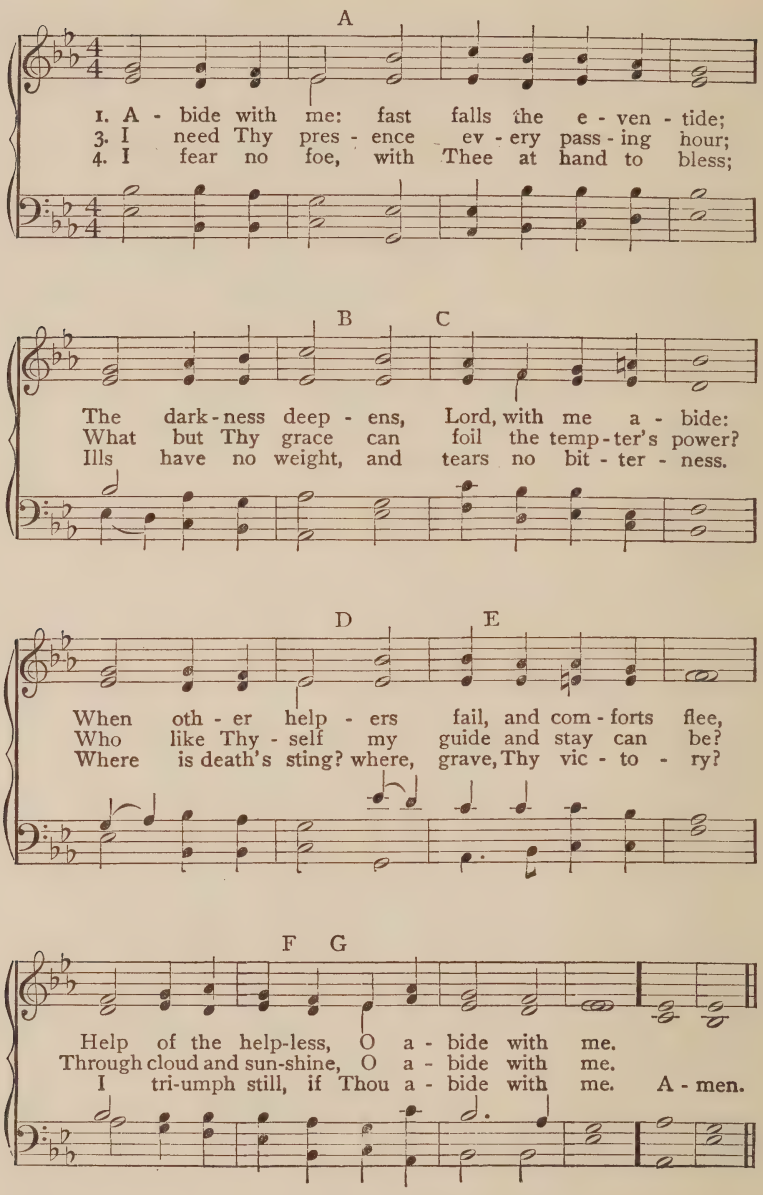
CHAPTER VIII

HYMN TUNES—III

THE next tune chosen for discussion affords much more opportunity for differences in phrasing between different stanzas, as well as in some respects of registration. It is the tune "Eventide," by William Henry Monk, written for the Rev. Henry Francis Lyte's hymn, which begins "Abide with me." Monk (1823-1889), a London organist, for many years connected with King's College, was musical editor of one of the most popular hymnals ever compiled, *Hymns Ancient and Modern.* It is said that Monk was suddenly called upon to provide a tune for this hymn by Lyte, and that its composition was a matter of but a few minutes.

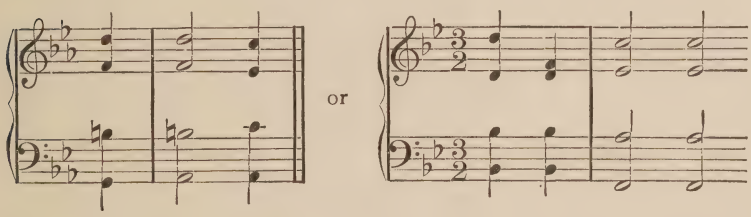
In preparing the organ for the playing over, the organist will note that the first stanza is a prayer, not a command; and that soft stops will be appropriate. The player has his choice of soft flutes (including Stopped Diapason) alone, or soft strings alone, or the two qualities in combination. He might also try soft flutes with Oboe, if the latter is gently voiced. He might try soft strings, with 16′ and 4′ couplers and tremolo, which on some organs produces an alluring effect, providing the harmonies do not run too low. He might try the soprano as a solo, as in the version below. Having decided on the registration for the playing over, and also that to be prepared for the first stanza in congregational singing, he proceeds as indicated in previous chapters. The playing over of this tune demands much more use of the swell pedal than the previous example; there is much more sentiment in this music.

The student will begin by playing this tune on manuals only, exactly as written. Next comes the investigation of the phrasing in the three stanzas quoted here. Points at


A
1. A - bide with me: fast falls the e - ven - tide;
3. I need Thy pres - ence ev - ery pass - ing hour;
4. I fear no foe, with Thee at hand to bless;
B C
The dark - ness deep - ens, Lord, with me a - bide:
What but Thy grace can foil the temp - ter's power?
Ills have no weight, and tears no bit - ter - ness.
D E
When oth - er help - ers fail, and com - forts flee,
Who like Thy - self my guide and stay can be?
Where is death's sting? where, grave, Thy vic - to - ry?
F G
Help of the help-less, O a - bide with me.
Through cloud and sun-shine, O a - bide with me.
I tri-umph still, if Thou a - bide with me. A - men.

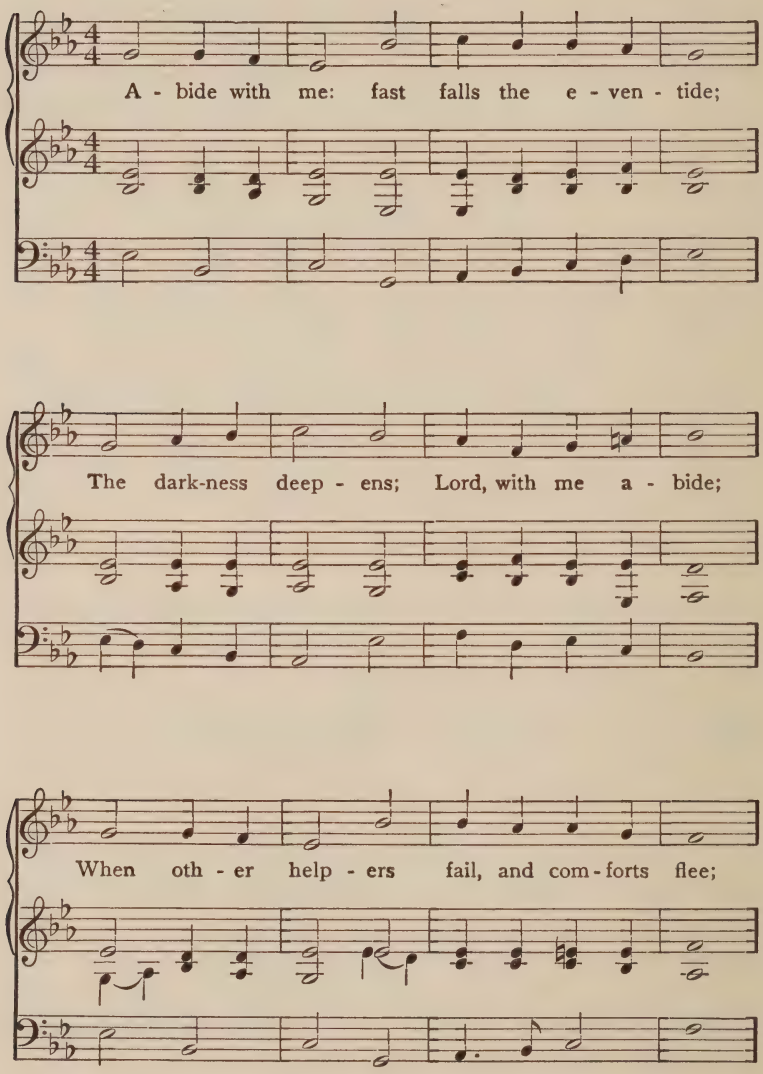
which phrase-breaks *may* be observed are indicated by the letters above the soprano, but no two stanzas are to be phrased alike. In the first stanza phrasings may be made at A, C, E, and G. All these may not be desirable, especially if the tempo is not too slow. In the third stanza (the second is omitted here) a break at A is impossible, as it would fall in the middle of a word. Apparently the only desirable phrasing in the midst of any line falls at G. In the fourth stanza breaks are possible at A, B, D, and F. In the fifth stanza, quoted in a later example, the phrasing is still different from these. All this shows how necessary it is for the organist to be acquainted with the words of every hymn he is called upon to use, if his phrasing is to be sensible and appropriate. To phrase every stanza of a hymn like the first is to invite serious and justifiable criticism.

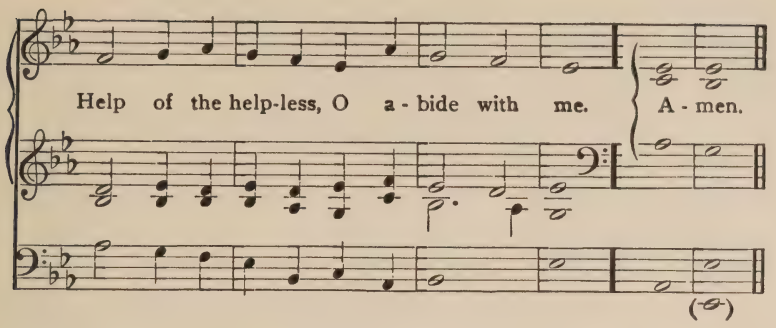
So far, little has been said regarding the use of the pedal in the playing over. If one hand is used on a solo manual, the pedal is necessary. If the part writing of the hymn tune is such that it has certain awkward chords, perhaps it is best to use pedal throughout the playing over. Not many players can reach such chords as



and a tune containing such places calls for the help of the pedal. But if both hands are on the same manual, and the tune makes no unusual demands upon the player's hands, it is often wise to delay the use of the pedal until congregational singing begins. Without the pedal the player has a better opportunity to use the swell pedals, and the 16′ bass is a more effective foundation when it is heard subsequent to the manual bass.

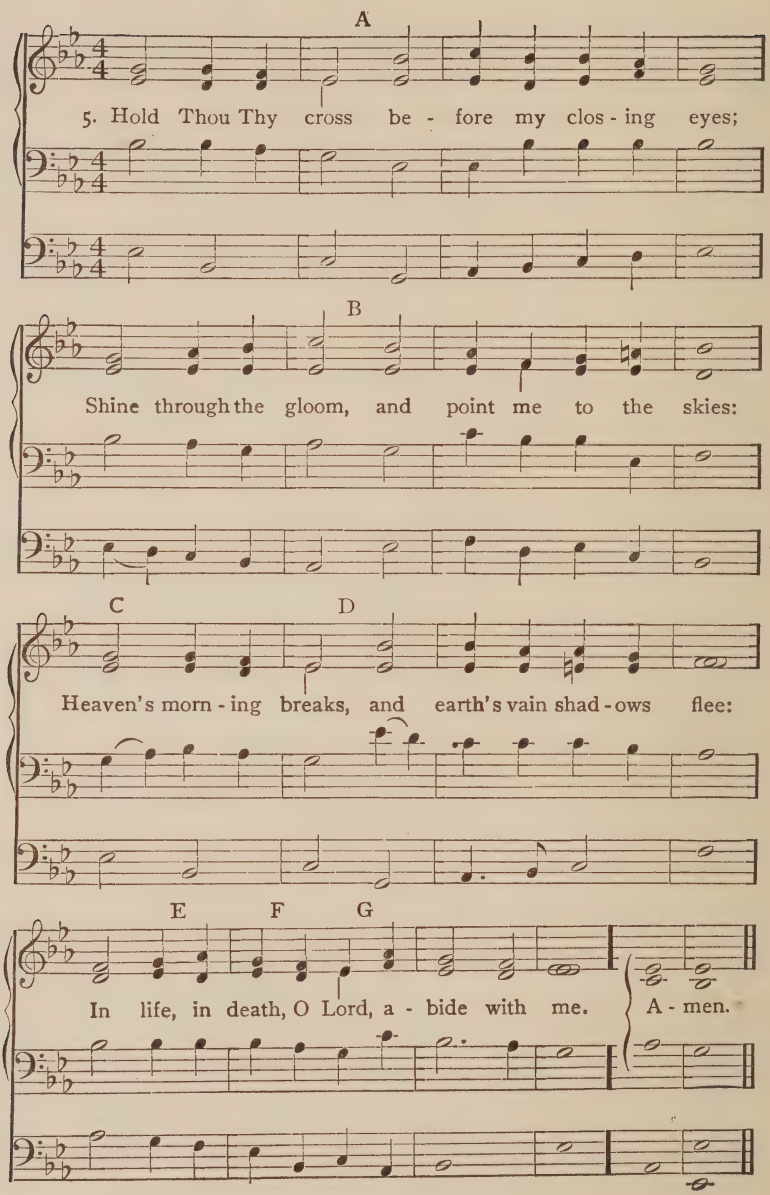
If the organist wishes to play one or more verses as a soprano solo, here is the arrangement:





With a solo stop or combination of agreeable quality and a well-considered background, this version might be welcomed for the playing over. For congregational singing the amount of tone must be reasonably increased.

The tenor of the first half of this tune is of only moderate interest, but the second half is better. It may be tried out as indicated on the next page. Play as far as letter C with both hands on the same manual, then take the left hand to a solo manual and allow the right hand to continue as formerly. As previously observed, the tenor of a hymn tune is seldom of sufficient melodic interest to justify any prominence. The place it once held as chief melody has been taken over altogether by the soprano, and now the tenor part must of necessity be relegated to a secondary position. If, either in playing over or in playing for congregational singing, the organist can lift out an occasional tenor phrase to advantage, there is one less chance for monotony, but these chances are comparatively few. The fifth stanza, given with this setting, needs very careful phrasing, but phrases are not to be broken at each of the reference letters. It would appear that congregations enjoy a decided *rallentando* at the end of this verse, with the final words very clearly marked. The last note in the Amen bass does not mean double pedal. It gives the organist an opportunity to use a lower bass tone than has previously been heard in this piece, and such a final chord is popular with composers, whether they write it so or not.


A
5. Hold Thou Thy cross be - fore my clos - ing eyes;
B
Shine through the gloom, and point me to the skies:
C
D
Heaven's morn - ing breaks, and earth's vain shad - ows flee:
E
F
G
In life, in death, O Lord, a - bide with me.
A - men.

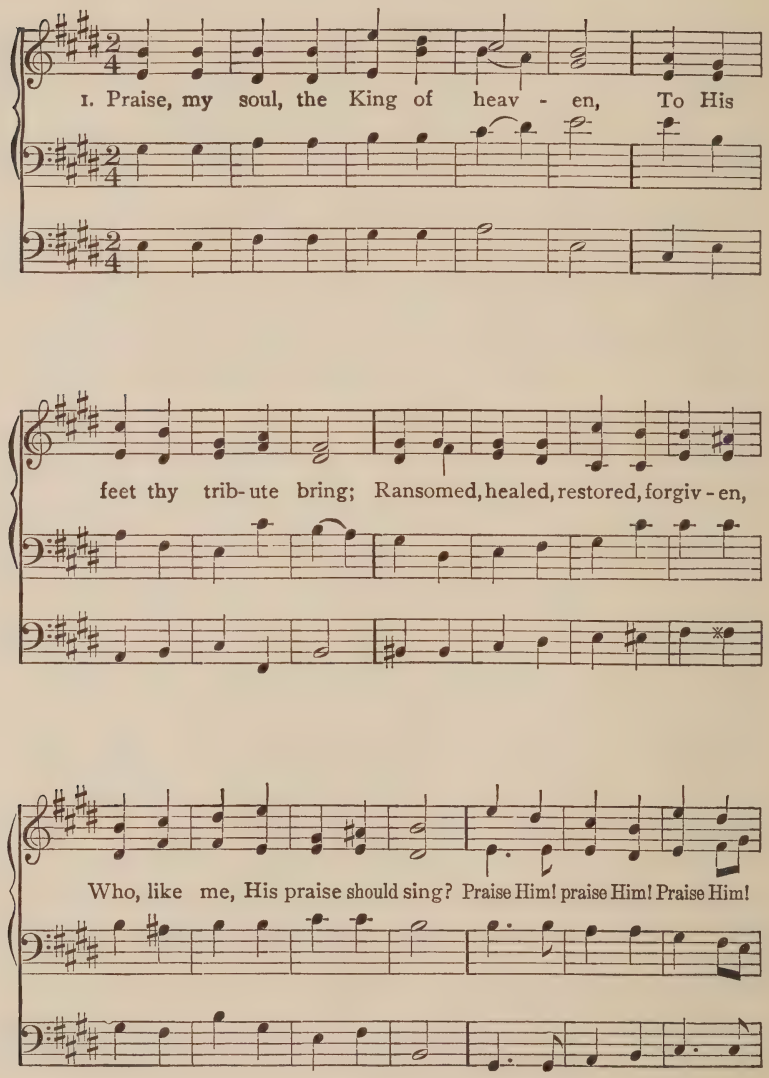
CHAPTER IX

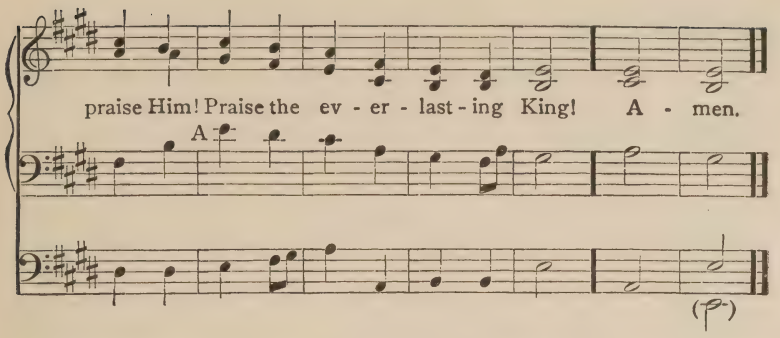
HYMN TUNES—IV

THE next tune to which attention is invited is "Benedic anima mea," written by John Goss for the hymn by the Rev. Henry Francis Lyte, based on the 103d psalm. Goss (1800-1880) was organist of Saint Paul's Cathedral in London from 1838 to 1872, and a leading personage in English church music for many years. "Benedic anima mea" is very different from the tunes we have been examining. It is a great song of praise, with a four-square cut of melody, better at the end than in the intermediate measures, and helped out by an energetic bass which is vastly preferable to the kettledrum basses underlying so many hymn tunes. This is a particularly fine tune for unison singing, especially if the congregation comprises a large proportion of men's voices. (It is a shame to take a real bass away from the basses and to deprive the tenors of the bit of imitation in the last phrase; perhaps it would be well to alternate stanzas in unison with stanzas in harmony if the idea can be clearly conveyed to the congregation. A plan of this kind is better worked out in a congregational "sing" than in the actual service, which should not be an occasion for experiments.)

The "set-up" of the stops for any use of this tune will be on a more generous scale than we have been considering. Diapasons are immediately suggested by the character of the music; so if the organ is large enough to allow the use of some such combination as Great Open Diapason coupled to full Swell for the playing over, and still leave enough stops in reserve to make an appreciable addition when the congregation begins, that is at least one way to play this tune on some organs. Both hands are on the Great organ, with full Swell coupled at 8′, and a generous amount of

tone on the Pedal, coupled to Great. Here is the straightforward announcement:





The player will observe that this version is not ornamented with the ties which have been so common in the tunes thus far discussed. The reason for their omission here is that the playing will probably be considerably affected by circumstances. Under ordinary conditions one would not want to break the phrase at each comma or exclamation point; certainly, the fourfold repetition of "Praise Him!" should be made into not less than two-measure phrases. But if the congregation is disposed to somnolence at the beginning or during the course of this piece, the legato should be sacrificed in favor of the spirit. It is to be hoped that at least the last phrase of the soprano may be played legato, as well as other phrases such as the one which belongs to the words, "To His feet thy tribute bring." If there is an opportunity to bring out the tenor phrase at A without damage to the other parts, it will be effective, but in general this opportunity will be afforded only by large instruments.

The next arrangement, to feature the soprano, illustrates the difficulties which sometimes overtake the player while playing a tune in this way without practice. The left hand tenths at B and C are impossible for the majority of players; the tenor has to be brought up an octave, and it may be hoped that the couplers drawn will help to cover up the resultant thin places. This melody can be played with 16′, 8′, and 4′ stops or couplers if the background is sufficiently strong.

An - gels, help us to a - dore Him— Ye be -

hold Him face to face; Sun and moon, bow down be-fore Him;

B

Dwell-ers all in time and space, Praise Him! praise Him! Praise Him!

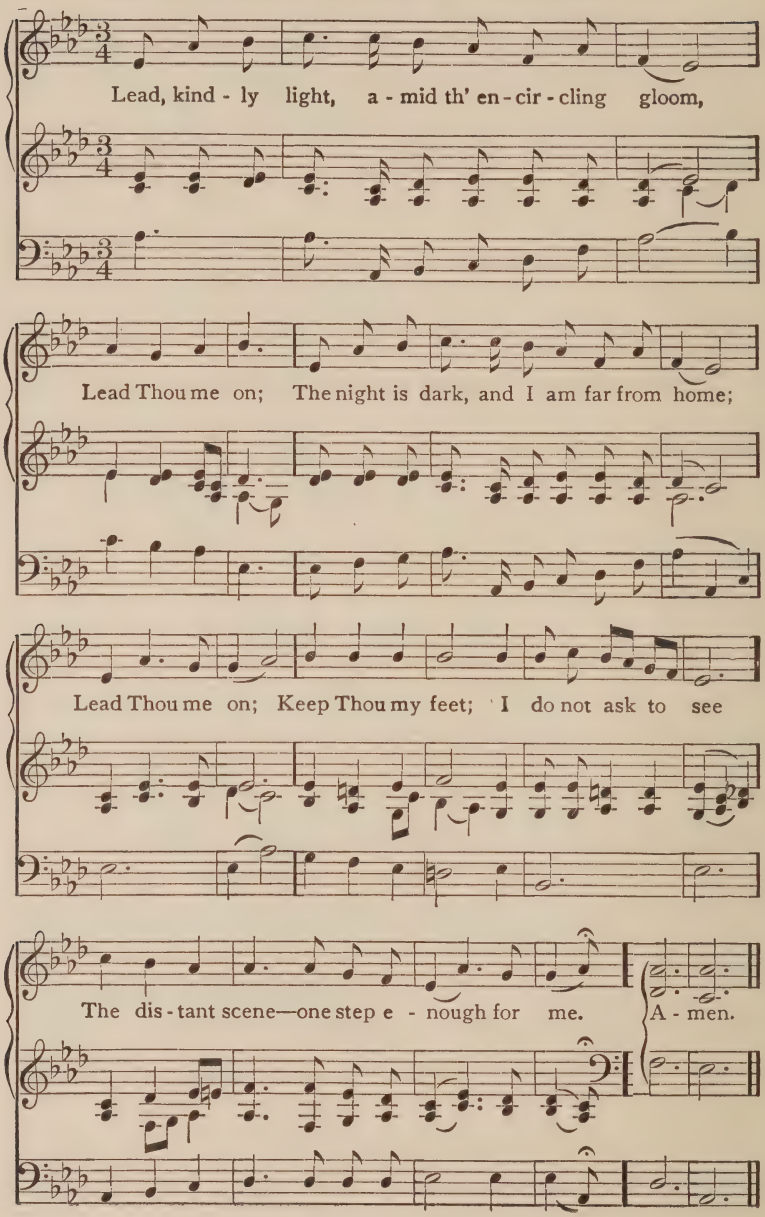
C

praise Him! Praise with us the God of grace! A - men.

It is to be hoped that the officiating clergyman will include the stanza beginning "Fatherlike, He tends and spares us," in announcing this hymn, for the sake of the contrast it brings in amount of tone. To sing three successive stanzas *fortissimo* is tiring to the congregation and musically undesirable.

The next tune is included because in some churches it is considered so difficult that its use should be avoided; in fact, some ministers frankly say that they will not announce this hymn because its performance is so generally unsatisfactory. It must be admitted that this tune lacks the infectious qualities which distinguish some of the music we have been considering, but it is by no means an impossible proposition for congregations. The fundamental difficulty in performance seems to be on account of the rhythm. If the first note is accented, as the text seems to infer, a start has been made toward 6/8 measure, which is of this type:

Any such accentuation is, of course, wrong in the next measures, which are genuine 3/4, with only one accent in the measure. The way to think and play the opening phrase is to omit any accent at the beginning, then to accent rather strongly the words "light" and "gloom." Such a procedure, with a firm grip on the rhythm throughout the tune, will probably bring about the desired result. The tune is *Lux Benigna,* written in 1865 for Cardinal Newman's hymn by the Rev. John B. Dykes, an English clergyman-musician whose hymn tunes have been extremely popular in England and America.


Lead, kind - ly light, a - mid th' en - cir - cling gloom,
Lead Thou me on; The night is dark, and I am far from home;
Lead Thou me on; Keep Thou my feet; I do not ask to see
The dis - tant scene—one step e - nough for me.
A - men.

CHAPTER X

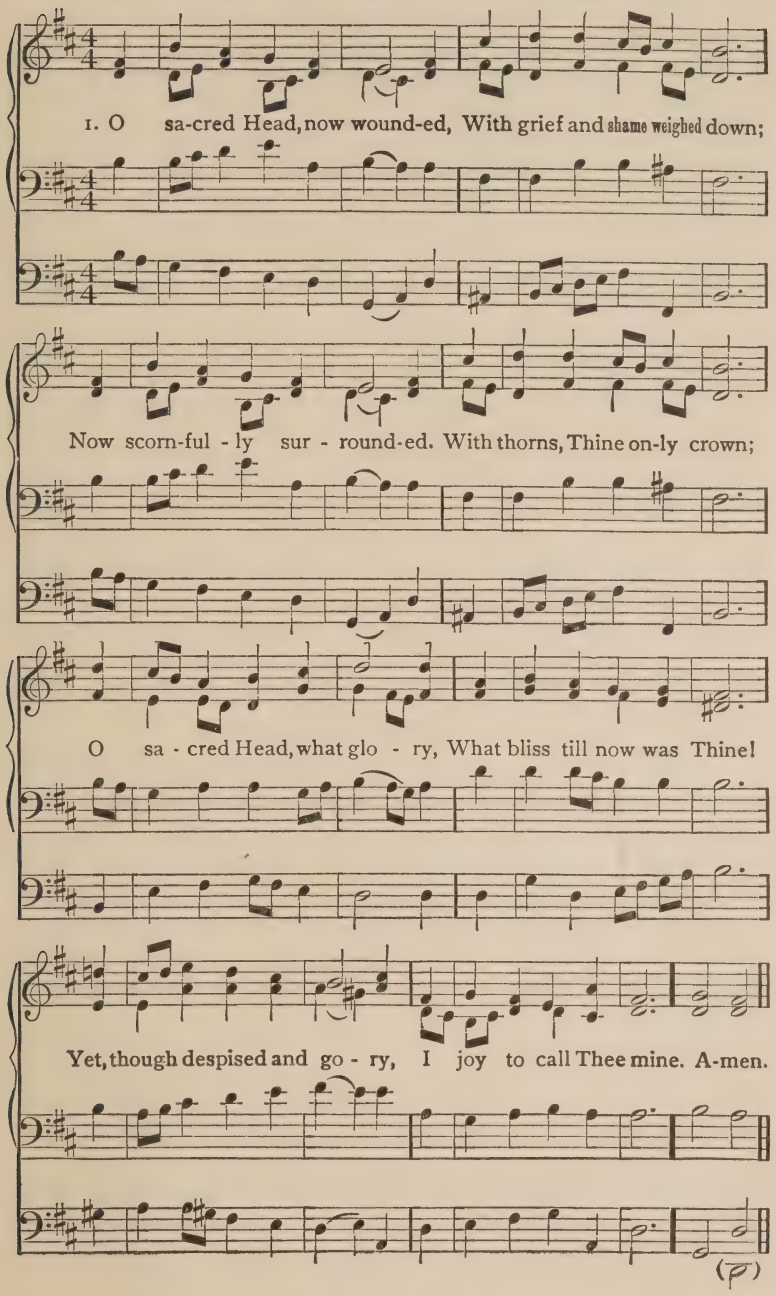
HYMN TUNES—V

ANY standard hymnal is an extraordinary collocation of material from many sources, and those who begin to trace the history of hymns and tunes find it a fascinating study. It would seem that the record of the hymns has been more thoroughly explored than that of the tunes. There is no book on the history of hymn tunes comparable to Julian's *Dictionary of Hymnology* in scope and completeness. For chorales there is one fine dictionary, Zahn's *Das Deutsche Kirchenlied,* and for chorales which may be traced to plain-song sources there are the volumes of Baümker. For the Genevan *Psalter* melodies one may turn to the imposing work of Douen. Many tunes of English origin are detailed in the books of Love, Cowan and Love, Lightwood, and Moffatt. The new (1935) *Handbook to the Hymnal,* prepared to accompany the Presbyterian *Hymnal* of 1933, provides in one volume a noteworthy compendium of information regarding hymns and tunes. The historical edition of *Hymns Ancient and Modern* is a mine of information regarding both hymns and tunes, and the preface, by the Rev. W. H. Frere, is worthy of special attention as a comprehensive review of the entire subject. In recent years Frank J. Metcalf, author of *Stories of Hymn Tunes* and other books, has been one of the most active investigators in the field of hymn tunes written by Americans. These books and others which may be commended to the church musician are listed later in this book.

To illustrate the variety of sources from which these tunes come, follow up a few tunes at random in any good hymnal. Here is a tune by the Rev. E. S. Carter, an English clergyman, which reminds us that clergymen have written a surprising number of hymn tunes in general use. The next is Daniel Read's "Lisbon," published in 1785, and

consequently one of our oldest American tunes. Then comes "Domenica," by Sir H. S. Oakeley, an Englishman who was professor of music in the University of Edinburgh, 1865-91. Then Tour's "Rotterdam," named for his birthplace, though he spent most of his busy life in London, where for many years he was musical adviser to Novello's. Then "Mendebras," a German melody put into use as a hymn tune by Lowell Mason, one of the most interesting and forceful characters in American church music, the father of music in American public schools, and the first man in this country to provide Sunday-school music fitted for the use of children. The next tune is "Mirfield," by the English solicitor, Arthur Cottman. Those who protest the use of music originally planned for secular purposes should not sing "Arlington," which was arranged from Arne's opera, *Artaxerxes,* by the English clergyman, the Rev. Ralph Harrison, in 1784; and it is not the only tune from an opera in the average hymnal. The English composer, Henry J. Gauntlett, calculated that he had written several thousand hymn tunes in his long career as a church musician, yet a Gauntlett tune is not often used in our churches. The Rev. John Darwall wrote tunes for all the psalms, but only "Darwall's 148th" has survived. On the other hand, for some a solitary hymn tune may be the only memorial. Felice de Giardini is forgotten as a violinist, but his "Trinity" (or "Italian Hymn") is sung in thousands of churches with the words, "Come, Thou Almighty King." Ithamar Conkey, once a bass singer in New York choirs, is remembered by his single tune, "Rathbun," and Lieutenant Colonel Alexander Ewing is best known by the tune bearing his name, which is sung to "Jerusalem, the golden." Samuel Sebastian Wesley's "Aurelia" was written for this hymn, but early was transferred to "The Church's one Foundation," with which it now appears to be permanently associated.

This excursion into the history of hymn tunes has been prompted somewhat by the tune on the opposite page. In 1601 the German composer, Hans Leo Hassler, wrote a


1. O sa-cred Head, now wound-ed, With grief and shame weighed down;
Now scorn-ful - ly sur - round-ed. With thorns, Thine on-ly crown;
O sa - cred Head, what glo - ry, What bliss till now was Thine!
Yet, though despised and go - ry, I joy to call Thee mine. A-men.
(p)

secular song tune which became very popular. Like the tune "Arlington," just mentioned, this melody of Hassler's was taken over into church use and presently lost its secular association. It was one of the chorale melodies harmonized by Bach and used in his *Passion According to Saint Matthew,* in 1729, whence its present name of "Passion Chorale." The original hymn was in Latin, ascribed to Bernard of Clairvaux (1091-1153), then it was translated into German as "O Haupt voll Blut und Wunden," by the Rev. Paul Gerhardt, in 1656, and came to us in the Rev. James W. Alexander's translation in 1830. It is a wonderful combination of hymn and tune, and Bach's settings of the melody are unsurpassable. A careful study of the part-writing of this chorale should be worth more to the student than a series of ordinary harmony lessons. Two ways of playing this chorale are here offered. For the first way the tone should be rich and full, but not too loud; both hands are on the same manual, and the pedal should be strong enough to make the fine melodic bass properly independent.

The melody may well be played as a solo, either in the playing over or for congregational singing. For the first purpose a suggested combination is one containing an Oboe or Clarinet for the melody, with a proper background on another manual. For congregational singing, which one could wish were more often in unison, the melody might be played on the Great with stops or couplers of 16′, 8′, and 4′, accompanied by the full Swell.

In this connection the organist will not forget the three wonderful chorale-preludes written on this melody by Bach, Brahms, and Reger—a trio of the finest short pieces in all organ music.

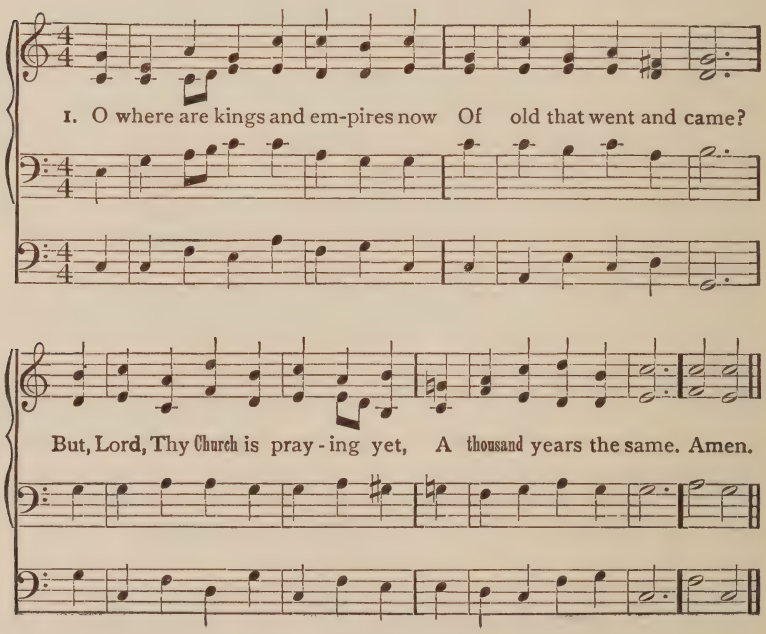
What lan-guage shall I bor - row To thank Thee, dearest Friend,

For this Thy dy - ing sor - row, Thy pit - y without end?

O make me Thine for - ev - er; And should I faint-ing be,

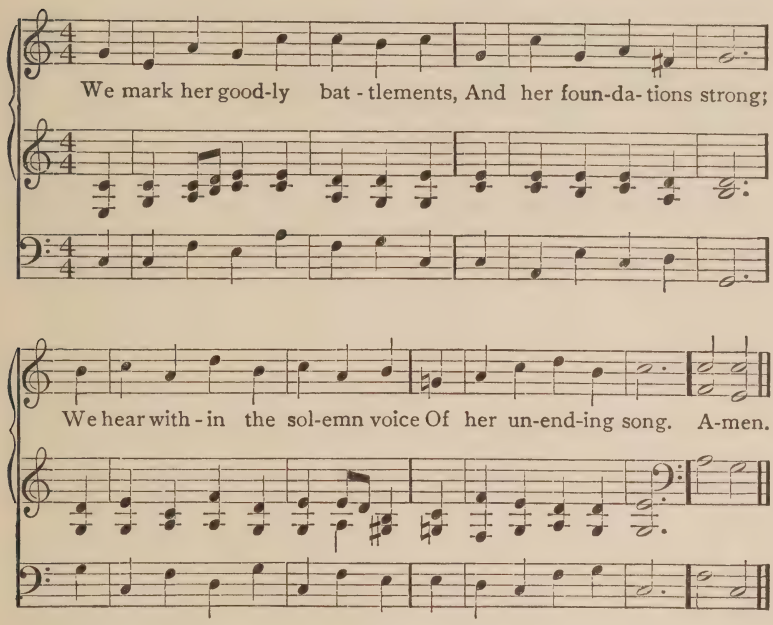
Lord, let me nev - er, nev - er Out- live my love to Thee. A-men.

On an earlier page mention was made of the *Psalter* of Sternhold and Hopkins, first published in England in 1562. This work held first place in that country for over a century, and its first serious rival was the *Psalter* of Tate and Brady, published in 1696, which was called "the New Version." Twelve years after its first appearance came a *Supplement to the New Version,* for which William Croft was the musical editor. He had been organist of Saint Anne's Church in London, but was appointed organist of Westminster Abbey the year this *Supplement* was published, and remained there until his death in 1727; his tomb is in the Abbey. Composers' names were not given with the tunes in the Supplement, but there seems to be some justification in attributing the tune "St. Anne" to Croft. It is one of the noblest of psalm tunes, and an ideal tune for Bishop Coxe's hymn beginning, "O where are kings and empires now," to which it is so frequently sung. A Diapason registration seems



appropriate for either of the two ways of playing here offered; nothing lighter is adequate to the dignity of words or music.

This is another melody well adapted to unison singing, and whether or not this method is adopted, plenty of organ tone is desirable for both melody and accompaniment in this version:



With these examples our present study of hymn-tune playing must close. It is a large subject, which must claim the diligent attention of the organist so long as he is engaged in church playing. He will find the congregation usually willing to join in the singing if the hymn tunes are attractive and if their presentation is of a character to invite the co-operation of the audience. A minister who appreciates the value of congregational singing will carefully consider the tunes as well as the hymns he selects for

each service; this can be done successfully even by ministers who modestly disclaim any musical qualifications, but who are observant of results. An organist who does not recognize the difference between playing for choir and congregation is apt to have difficulties. In one case he is playing for more or less experienced singers, with rehearsed music; in the other case the situation is reversed. A congregation easily becomes suspicious of sudden changes from loud to soft, or of any musical treatments which are not fairly obvious. Monotony is the condition most to be feared in hymn singing, and all of the organist's ingenuity will be needed to avoid it without introducing features which are distasteful to the congregation. Therefore the emphasis here on the study of hymn words, the continual practice of various stop combinations to find those which are appropriate and effective, and the constant observation of all details by means of which the hymn singing in any church may be improved.

CHAPTER XI

VOCAL SOLOS

A WELL WRITTEN vocal solo, adequately sung and accompanied, may be one of the finest constituents of the church musical service. The two requisites which need first consideration are that the words of the song be appropriate to the service in which it is to be sung, and that it shall be good music. Which of these requisites comes first is hard to decide; they are of equal importance. A competent artist, whether soloist or conductor, plans his programs with the utmost care. The proper succession of the numbers chosen is a matter of serious concern to him, and it is by no means unusual to hear an artist say that he has been ready and willing to use a certain piece for a long time, but has not yet found a suitable place for it on any of his programs. Everyone knows the aimless effect of the customary programs of amateurs, particularly if the program is assembled by the joint efforts of several participants. In the nonliturgical church service, as has previously been pointed out, the sermon becomes the central point, and all the other elements of the service should first prepare for the sermon, and subsequently make a fitting conclusion for it. Therefore the subject of the sermon becomes the central subject of the service, and in a well-planned order all the constituent parts have some more or less obvious relation to it. The texts of anthems and solos should be matters of serious consideration if the unity of the service is to be preserved; and here enters the first difficulty—a solo on a desired text may not be known to any member of the choir. Or, if known, its proper preparation may be impossible in the available time. In such cases the obvious solution of the matter is to forego the solo, no matter if one is expected at a given point under ordinary circumstances. The height of absurdity is reached in the churches where the soprano is

scheduled to sing every third Sunday morning, and the other voices are to be heard regularly at stated intervals, regardless of occasion. This is exaltation of the soloist at the possible expense of any factor of the service, and it leads to a choice of solos dictated only by the consideration of vocal effectiveness, which is musically a vague term. In churches where the services are planned by clergyman and choirmaster with a view toward bringing all the elements in line with a desired thought there will be no stated place for any solo. First will come the appropriate text, then its desirable musical setting, and it matters not whether it proves to be an anthem or solo, except that a service which contained two solos and no anthem would be rare in a church maintaining a competent choir.

The music stores are filled with vocal solos for church use, among them many desirable compositions and, unfortunately, many which seem to have no musical justification whatever. It is disheartening even to read a program in which the musical value of the vocal solos is far below that of the other music listed. Unfortunately, some singers have the delusion that the song means little compared to voice and interpretation, but there is no use wasting either voice or interpretation on a song which is fundamentally incompetent. What most singers and nearly all "vocal instructors" need is a thorough course in song literature, plus a wider comprehension of the qualities which distinguish good music from that which is merely passable. Their repertory, unlike that of any serious instrumental student, is largely made up by accident. The pianist of a certain attainment knows an amount of music by Bach, Beethoven, Mozart, Schubert, Schumann, and Chopin, no matter where he happens to live or study, but a singer of equal scholastic experience seldom has a repertory of comparable musical value.

This is not a plea for the use of oratorio solos in the church service. In the first place, many oratorio solos are not musically adapted to the structure of the average service: they are out of proportion in both length and spirit.

In the second place, the ordinary choir soloist has rarely the experience for an effective performance of the really great songs, and the accompaniment usually demands a well-appointed instrument. Many solos from cantatas are much preferable for church use, and these are well worth investigation. Then there is an inexhaustible supply of separate songs, suitable texts set by capable musicians, of which no one need be ashamed. The text needs careful scrutiny, for sometimes it is merely a curious assortment of pious-sounding words with little or no apparent meaning. Another objectionable type is the vocal solo which has originally been popular with secular words, and consequently has been revamped with some sort of "sacred" words in the hope of making the song passable for church use. Such cases are by no means similar to those of the old secular melodies adapted to hymns by the early Lutherans and their successors. There was not such a pronounced difference in the types of melody, and no accompaniment concerned.

The question of suitable organ accompaniment for solo songs is much too extensive for discussion here. Strangely enough, though these songs are designed for church use, the accompaniment is almost invariably written (in this country at least) for the piano, and it often needs considerable adaptation before it is satisfactory for organ use. The present writer's two books on *Organ Accompaniment and Registration* (Theodore Presser Company) go into these matters in considerable detail. It must suffice here to say that the accompaniment should be properly arranged to conform to characteristic organ effects, and that it should be subordinated to the voice. Much church music would sound better if it were not so loud. Both singers and players fall into the habit of using a normal tone which is really stronger than is necessary. When this normal tone is raised in necessary *crescendo* it loses in quality, particularly when voices must be raised over a loud accompaniment. A great deal of solo singing would gain in congregational approval if the volume of tone were reduced and enunciation were clearer.

CHAPTER XII

CHOIR REHEARSALS

A SYMPHONY orchestra rehearsal under a great conductor is an illuminating example of efficiency as well as art. Due preparations have been made in every detail before the appointed hour. The stage is set, every chair and the larger instruments are in place, and the librarians have placed every piece of music to be played on the proper desks. At the appointed moment the conductor appears, announces the first number, and perhaps adds, "We shall begin at letter D in the second movement." Woe betide the player who is not ready to begin his part at that point a few seconds later, for in a rehearsal of this kind time is money, and there is no consideration of a person's feelings if a moment is wasted. Unless the music is absolutely new, each player is expected to know his part. The rehearsal, unlike the average vocal rehearsal, is not primarily for the purpose of learning the notes; it is for the purpose of presenting that music as a certain conductor thinks it should be presented.

In some respects such rehearsals might be held up as a good model for choir rehearsals. The average choirmaster will not succeed with such dictatorial policies as the orchestral conductors display, even if he wished to employ them, but the average choir rehearsal is, on the other hand, too much of a social function to bring about the best musical results. A comparison, in actual minutes, of the time spent in the performance of a given number in relation to the time spent on its rehearsal, is often enlightening when one considers how many hours must be spent in learning an instrumental solo. To insure good performances the rehearsals must be adequate and efficient. They should be held at a time as convenient as possible for all the factors implicated—the singers, the use of the church building, and

the time of the week at which the minister can outline the service for the following Sunday—but that time must be regular and invariable. A policy of holding rehearsals at a different time each week is almost invariably fatal to good results; it is as well a nuisance to all concerned. The length of the rehearsal should also be well understood. Not much can be accomplished in an hour, and two hours of diligent rehearsing is apt to be too much of a strain on the voices. An hour and a quarter, or an hour and a half, "gainfully employed," should be sufficient.

The first essential is careful planning and preparation on the part of the leader. He will be thoroughly familiar with the music to be rehearsed, not only with his own part but with every voice part as well. If the leader is also the librarian, as is so frequently the case, he will see that the music for every singer is ready, and that no pages are missing, for it is easy for a separate middle page or a detached last page to float away from the rest of an anthem. A roll of the gummed brown paper used for fastening packages is a useful adjunct of the choir library and saves many minutes.

The rehearsal will begin on time, and the director will at once proceed to business. With a definite idea of desired effects in mind, he wastes no time in unnecessary repetition or explanation. If the anthem in hand is more or less familiar, it is perhaps best to point out desired effects before any singing is done; if the anthem is unfamiliar, it is often best to sing it through, so that the singers have a general idea of the composition, before much explanation is undertaken. In either case the places which need special attention will be picked out and developed as small sections, not by singing a large part of the anthem over and over. If there is a difficulty for a given voice-part, take that part alone until safe, then try it with one or more neighboring parts. This method makes it possible for the voice in question to know exactly what is expected, and incidentally gives the other singers a moment's rest. The practice of unfamiliar solo parts should be before or after the regular

rehearsal period; it is unwise to keep an entire choir idle, waiting while one singer learns a new solo. Some directors prefer to use piano for at least the first part of the choir rehearsal, and reserve the organ accompaniment for anthems almost ready for performance. This is a desirable procedure, especially for chorus choirs; too much singing with the organ tends to make the singers too reliant on the organ for support, and does not promote vocal independence. Unaccompanied rehearsal, even of anthems which are to be sung with accompaniment, is strongly recommended. It makes for confidence, for more attention to tone quality, for more sensitive shading, and for much clearer enunciation. Blending and balance are also studied to much better advantage in unaccompanied rehearsal. Every good choir should do some *a cappella* singing in the service; just how much will depend on circumstances. Some people enjoy unaccompanied anthems and motets and esteem such singing for what it is—one of the highest achievements of vocal art; but in every congregation there are auditors who feel that choral music without accompaniment is incomplete. Since there is no lack of good music, both with and without accompaniment, it is possible to please both tastes without siding exclusively with either, and such a course is recommended.

Special attention should always be given to enunciation. Many of the texts used in every choir are thoroughly familiar to choir musicians, and neither singers nor organist are in doubt as to the words, but to the congregation the words may not be sufficiently clear, and one soon tires of listening to an indistinct utterance. Pronunciation is also a matter for the director to watch. Local customs have some bearing on it, but any doubtful words should be looked up by the director before the rehearsal. A reliable dictionary might well be placed in the choir library.

In the well-managed rehearsal there is usually sufficient time for some special music, in addition to that which must be prepared for immediate use. This time should be devoted to the preparation of desirable numbers for use on festival days and for so-called "special musical programs."

It is well to begin rehearsals on Christmas, Easter, and other out-of-the-ordinary music several weeks before it is due. It then becomes well assimilated by the choir, and its performance will be much more acceptable than a hastily assembled program, rehearsed at the last moment. One full-length rehearsal a week will be found the custom for the majority of choirs, but it will be found a distinct advantage if this is supplemented by a brief rehearsal just prior to each service.

With some misgivings, the following suggestive list of anthem titles is submitted. The choice of anthems for a particular church is a difficult matter, unless one happens to know something of the qualifications of that choir and organ, and the taste of the congregation. So the following list is very general. It includes some old favorites, and some rather new compositions; some unaccompanied anthems, some with plain and some with elaborate organ accompaniments. Christmas and Easter carols have not been listed. There is an endless supply of these, of all degrees of difficulty; some are available in beautiful, sometimes quite elaborate harmonizations. Any music publisher will provide lists upon application. In ordering from the list the music dealers will appreciate the initials appended to each item to identify the publisher.

Anthems for General Use

Benedictus es, Domine	Aldridge (ODCo)
Build thee more stately mansions	Andrews (GS)
Gracious Lord of all our being	Bach (Gray)
The King of Love	Bairstow (Oxford)
The day Thou gavest	Barnes (ODCo)
How lovely is Thy dwelling place	Brahms (Gray)
Lord of Hosts	Burney (GS)
Beautiful Saviour	Christiansen (Augsburg)
A psalm of praise	Cole (APS)
Out of heaven	Cowen (GS)
As torrents in summer	Elgar (Gray)
Welcome, welcome, dear Redeemer	Franck (GS)

Turn back, O man (the Old 124th)	arr. Holst (Stainer & Bell)
Whoso dwelleth under the shadow of the Almighty	Martin (Gray)
O Love that will not let me go	Matthews (ODCo)
Father, once more within thy holy place	Matthews (GS)
O come, let us worship	Mendelssohn (GS)
Come, ye blessed	Michell (APS)
But now, thus saith the Lord	Noble (APS)
I will lay me down	Noble (GS)
The Lord is my Light	Parker (GS)
Seek Him that maketh the seven stars	Rogers (ODCo)
Lord, thou hast been our dwelling place	Rogers (GS)
Give to our God immortal praise	arr. Ross (CF)
With a voice of singing	Shaw (Curwen)
Te Deum, B flat	Stanford (Gray)
Magnificat, B flat	Stanford (Gray)
O worship the King (the Old 104th)	arr. Stewart (Oxford)
Lead us, Heavenly Father	Thiman (ODCo)
Author of life divine	Thiman (Witmark)
Dear Lord, who once upon the lake	Thompson (GS)
The woods and every sweet-smelling tree	West (Gray)
The Lord is exalted	West (Gray)
Hide me under the shadow	West (Gray)
Lord of our life	Whitehead (APS)
When morning gilds the skies	Whitehead (Birchard)
God of the dew	Whitmer (APS)
Go not far from me, O Lord	Zingarelli (GS)

Christmas Anthems

Beside thy cradle here I stand	Bach (BFW or Gray)
There were shepherds	Barnes (GS)
From heaven high	arr. Dickinson (Gray)
Still grows the evening	arr. Dickinson (Gray)
Carol of the Russian children	arr. Gaul (GS)
Come hither, ye faithful	McCollin (ODCo)
Calm on the listening ear	Parker (Gray)
Glory to God in the highest	Pergolesi (GS)
Every valley shall be filled	Rogers (GS)
To us a Child of royal birth	Sanders (ODCo)

Anthems for Lent

Lord, for thy tender mercy's sake	Farrant (GS)
Our Shepherd is departed	Haydn (GS)
The Saving Victim	Matthews (Gray)
God so loved the world	Moore (Gray)
Christ Jesus in the garden	Woyrsch-Dickinson (Gray)

Anthems for Palm Sunday

Ride on, ride on in majesty	Candlyn (Gray)
Prepare the way, O Zion	arr. Luvass (ODCo)
Blessed is He that cometh	Voris (Gray)

Easter Anthems

This glad Easter day	arr. Dickinson (Gray)
By early morning light	arr. Dickinson (Gray)
The Lord is arisen	arr. Dickinson (Gray)
The strife is o'er	Ley (Oxford)
The Lord is risen indeed	Manney (ODCo)
All in the April evening	Roberton (Curwen)
King of Kings	Simper (GS)
Ye sons and daughters	Thiman (ODCo)
Come, ye faithful	Whitehead (Gray)
Earth today rejoices	Whitehead (BMCo)

Anthems for Mother's Day

Mother's Day prayer	Thompson (Summy)
Responsive service, for minister and choir	Voris (ODCo)

Thanksgiving Anthems

Now let every tongue adore thee	Bach (ECS Mus. Co.)
All praise to God eternal	arr. Gaul (JF)
Praise the Lord, O Jerusalem	Maunder (Gray)

CHAPTER XIII

THE ORGANIST AND THE CHURCH

IN assuming a position as organist in any church, large or small, the musician becomes one of the officials of an organization, with certain duties and obligations. It is natural for the musician to regard his part of the service as the most important, but sometimes this presumption leads to difficulties and complications. The music in any church should be the best that circumstances will permit, but it is only one of the elements in a service which should be so planned and executed that the attending worshiper is impressed by it as a whole, without having his attention distracted by the undue prominence of any single part. In order to bring about this combination of elements the co-operation of all the participants is needed, and since the clergyman and the organist are responsible for by far the largest part of the service they should be in constant accord. The clergyman is expected to be the leader; he plans the service, and the musician provides music which, according to his judgment and experience, would seem to be the best available for that service. The musician will not dictate to the clergyman, and it is doubtful whether the clergyman will dictate to the musician in a purely musical matter. Few clergymen have sufficient musical training to warrant much authority in musical performance. Up to the present time music has figured in few curricula of theological seminaries, and even where it is taught the instruction in practical music must be of such general character, owing to the limitations of time, that the minister has had a negligible experience as a musician. A minister who makes no pretense to musical knowledge but who has learned to appreciate the value of proper music in the service, and proves himself willing to depend upon and co-operate with a capable musical director, is in a more strategic position than

many a clergyman who undertakes unnecessary musical responsibility. Of course there are instances where, in the absence of any leader of music, the clergyman seems to be forced into such a position, and some men have done valiant and effective work which is not to be disparaged; to such a double credit is due.

Both clergyman and musician are of necessity ruled more or less by twofold traditions—those of the denomination and those of a particular church; and traditions in such fields are hard to overcome. Sometimes one is led to think that the fetishes and tabus of savage tribes are no more extensive than the traditions of religious bodies. They govern the selection and use of the hymnal, the number of verses to be sung for each hymn; they decide the number of hymns to be used in each service and the order, too often unvarying, of each service; they dictate innumerable details connected with the choir. To make any change from tradition one has to proceed with the exercise of diplomacy and tact, but a clergyman and choirmaster who will practice them with patience may finally achieve results. A sudden change in musical policies is seldom advisable, no matter how strongly the choirmaster may favor it, but a gradual change may often be effected without serious results. No church musical scheme should ever be regarded as absolutely permanent. There is always an opportunity to improve this or that detail, and there should always be a goal to achieve. It may concern the music of the congregation; it certainly can pertain to the music of choir and organ. It may be the introduction of a new hymnal, or the wider and wiser use of the material in the hymnal already in use. It may be the ability to sing a type of anthem hitherto beyond the reach of the choir, or, still more difficult, the ability to keep the pitch during an unaccompanied section of a couple of pages; it may be the successful performance of an organ piece which has taken long study. There is no such thing as standing still in music for either choir or organist; there is only improvement or retrogression, and retrogression begins as soon as improvement ceases.

Many churches are widening their outlook, and considering more than the Sabbath-morning and evening services in their music plans. This is as it should be, for no amount of attention to these main services will excuse the neglect of the music in the other services. A "minister of music" to whose care all the musical activities of the church are committed and whose remuneration justifies the large demands upon his time, is the logical person for this leadership, provided he has had sufficient musical training and experience. These must be extensive if he is to be successful, for few students of organ alone or of voice alone have had anything like the preparation necessary for such a position, and an incompetent person can do more harm to the musical interests of the church in months than can be repaired in years. Very special attention should be given to the treatment of children's voices. From them a competent leader can develop effects which are appropriate and altogether charming, but this leadership is exactly contrary to the characteristic injunction of the church-school superintendent to sing as loudly as possible. Good music in the public schools should be accompanied by good music in the church schools; the musical standards of the church dare not remain below those the young people meet daily in school life. And these are the young people who within a few years will be the church choirs as well as congregations; their experience with good church music should not be postponed until they are included in the congregation of the elders. In the past few years there has been a great improvement in the type of songbook provided for the church school. The use of such books for all meetings of young people should be encouraged, and suitable choirs maintained for these organizations. Then there will be hope for the future, whereas if the musical ability of the young people is disregarded and their taste offended by poor songbooks, a cordial attitude toward church music cannot be expected. Church-school leaders and ministers should remember the old adage, "As the twig is bent so is the tree inclined," and this is as true in music as elsewhere.

The church musician who is striving for better things musically in his church often has reason to be much depressed. His plans are voted down, interfered with, or even ignored until he is fain to abandon church music entirely. Such a feeling is by no means new, and it may be of some consolation to remember that the greatest of all church musicians, Johann Sebastian Bach, had by no means ideal working conditions. One of the comparatively few documents concerning his work is his memorial of 1730 to his employers, the Leipzig Town Council, in which he says of the orchestral players deputed for his cantata accompaniments: "Discretion deters me from revealing anything near the truth as to their quality and musical knowledge; however, it is a matter to be considered that they are partly past their work and partly not in such 'exercitio' as they rightly should be." (The translation is from Parry's *Bach.*) The clergyman enters one of the most difficult and discouraging professions because it attracts him more strongly than any other, and the musician is such because music makes the most effective appeal to him. In proportion to one's devotion to a certain cause other matters are disregarded and one's sense of the proportionate importance of things becomes distorted. This is the underlying cause for the occasional unfortunate attitude of clergyman and choirmaster, each of whom is convinced to his own satisfaction that his own part of the service deserves first consideration. As for the congregation, the number of people really concerned with church music is but a small proportion of the membership; the majority expect to be agreeably entertained by the choir, or regard the music merely as incidental. It takes a long time to impress a congregation favorably with matters that seem obvious to the musician, and the church musician may as well settle down to a long siege of attrition before he may expect decided results.

The future is much brighter than the past. Despite certain lamentable conditions, public interest in music of the better class is steadily increasing. The radio must take the blame for flooding the country with an amount of the worst

music that has ever been inflicted upon the public, but at the same time it has brought music of the finest types to thousands and thousands of people who but for the radio would never have been aware of its existence. It is not yet a hundred years since Lowell Mason taught the first classes in public-school music in this country—a concession obtained only after considerable argument, and on condition that no expense for salary or equipment should be incurred by the school system. Now a large proportion of our public-school students sing or play excellent music as a regular part of their educational activity. The changed attitude of colleges and universities toward music is, in general, a matter of the last twenty-five years. Now music study of proper advancement ranks with academic subjects in the majority of institutions. The last ten years have provided opportunities never offered before in this country to the student who wishes to specialize in church music. These and many other factors combine to influence the attitude of the public toward music and its place in the general scheme of life. We must not forget the state of music in this country at the time Mozart, Haydn, and Beethoven wrote their music, and must allow the public time to become music conscious. At the time this is written the country seems to be emerging from a period of depression during which many changes have occurred, and after which many more changes will happen. The era of insistence upon minor differences in creeds seems to be passing, and the disappearance of that unfortunate characteristic of religious life will mark a new day for church music, for it will mean fewer churches and larger churches, and organizations which will be able and willing to support church music on a more worthy basis than has hitherto been possible. It will call for church musicians of more thorough preparation, not only in music alone but also in music in its relation to the church service; and the musician who prepares now for such service is not only reading aright the signs of the times but is fulfilling his obligations to the cause in which he is engaged.

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INDEX

A cappella singing, 84
Accompaniment
  Anthem, 27, 84
  Solo, 81
Amen
  Use, 22, 57, 58
Anthem
  General, 23, 85
  Choice of, 24
  Preparation, 26
  Accompaniment, 26
  Rehearsal, 82
  Suggested lists, 85
Arne, T. A.
  "Arlington" 72

Bach, Johann Sebastian
  Chorale-preludes, 13, 74
  St. Matthew Passion, 29, 74
  Passion chorale, 72, 74
  Leipzig church, 91
Beethoven, Ludwig van
  Ninth Symphony, 53
Benediction
  Music following, 34
Bibliography, 93
Blow, Dr. John
  Interludes, 54
Bossi, M. Enrico
  Organ Music, 33
Brahms, Johannes
  Chorale-preludes, 13, 74

Cadences
  Doxology, 18
Choir
  Library, 24
  Rehearsals, 82
Chorale melodies
  Lord's Prayer, 10
  Preludes, 13
  Bach's use, 13
Christmas
  Anthems, 86
Church school
  Music, 90
Congregation
  Hymn singing, 22, 48
Contrasts
  Anthem, 29
Croft, William
  "St. Anne," 76
Curle, J. H.
  This World of Ours, 11

Doxology, 17, 19, 21
Dragging
  Hymn singing, 52
Dykes, Rev. John Bacchus
  "Lux Benigna," 69

Easter Anthems, 87
Egerton, Arthur
  Easter Prelude, 14
Enunciation, 84

Genevan Psalter
  Old Hundredth, 19
  Dates, 19, 36
Goss, Sir John
  "Benedic anima mea," 65
Gretchaninov, A.
  "Creed," 30
Guilmant, A.
  Improvisation, 15

Habits
  Organists', 41, 46, 58, 78
Handel, Georg Frederic
  The Messiah, 29
Harmonies
  Hymn tune, 22
Hassler, Hans Leo
  Passion Chorale, 72
Hymns
  Total number of, 36
  Congregational indifference, 46, 48
Hymn tunes
  Playing over, 38, 48, 59, 65, 74
  As written, 39
  Soprano as solo, 45
  Perfunctory playing, 46
  The beginning, 50-52
  Tempo, 52
  Tenor as solo, 63

Hymnal
Material and dictionaries, 71

Improvisation
S. S. Wesley, 15
Before anthem, 30
Interludes
In hymn tunes, 54

Julian, Rev. John
Dictionary, 71

Karg-Elert, S.
Chorale-preludes, 13
Kreckel, Philip G.
Offertories, 33

Lenten anthems, 87
Library, 24, 83
Luther, Martin
First hymnal, 36
"Ah, dearest Jesus," 46
On hymn singing, 47
"Ein' feste Burg," 53
Lutkin, Peter C., 14
Lyte, Rev. Henry Francis
"Abide with me," 59
"Praise, my soul," 65

Mason, Lowell
"Dennis," 38
Work, 72
Mendelssohn, Felix
Organ sonatas, 10
Milton, John
"At a solemn music," 29
Minister
Cooperation, 48, 88
of music, 90
Modulation, 17
Monk, William Henry
"Eventide," 59
Mother's Day anthems, 87
Music
Impression of, 10
Choice of organ, 9
Committee, 23
Purchase, 25

Nägeli, H. G.
"Dennis," 38-44, 51
Newman, Cardinal J. H.
"Lead, kindly Light," 69
Noble, T. Tertius
Organ music, 14
"Fierce was the wild billow," 30

Offertory
Choice, 32
French, 33
Old Hundredth
History, 19
Rhythms, 21
Old 124th
Tempo, 53
Oratorio solos, 80
Organist
Education, 6
As choirmaster, 23
Behavior as director, 31
In the church, 88

Palm Sunday anthems, 87
Palmer, C. C., 14
Parry, C. H. H.
Organ music, 14
Passion Chorale
Use by Bach, 74
Pedal
Over-use, 27
In hymn tunes, 43, 61
In proper octave, 45
When needed, 61
Phrasing
Hymn tunes, 40, 57, 61, 63
Plain-song
Voluntaries, 14
Playing through
Doxology, 18
Hymn tunes, 46, 48, 59, 65, 74, 76
Postlude
Choice, 34
Pratt, Dr. Waldo S.
Luther's hymn policy, 47
Program
Arranging, 12, 79

Rallentando
In hymn tunes, 57, 63
Ravenscroft
Psalms, 20
Reger, Max
Chorale-preludes, 13, 74

Registration
  Anthem, 27, 30
  Hymn tune, 38, 50, 57, 59, 65, 74, 76
  Accompaniment, 81
Rehearsals
  Choir, 82
Response
  After Benediction, 35
Rhythm
  Organ, 28
Roberts, J. Varley
  "Seek ye the Lord," 29

Saint Anne tune, 37, 76
Sermon
  And music, 25
  Topic, 25
Smart, Sir George, 53
Sternhold and Hopkins
  Old Hundredth, 19, 37
  Psalter, 36, 76
Swell pedal use, 41, 57

Tate and Brady
  Psalter, 37, 76
Tempo
  Of hymn tunes, 21, 52
Thanksgiving anthems, 87
Traditions, 34, 57, 89
Tremulant
  In accompaniments, 28

Unison singing, 65

Vocal solos, 79
Voluntary, The
  Place, 9
  Choice of, 12
  Preparation, 11
  Playing time, 15
  Repetition, 15

Wagner, Richard
  Tempo, 53
Watts, Isaac
  Hymnal, 37
Wesley, S. S., 15

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